

IN THIS ISSUE: } LA SCALA PRODUCES NEW ZANDONAI OPERA
 } PSYCHOLOGY IN THE CONCERT HALL—By CLARENCE LUCAS

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I Cavalieri di Ekebu Received With Decided Favor—Harold Lindau, American Tenor, Wins Unusual Success in La Scala Debut as Rhadames

MILAN.—At La Scala there was a repetition of La Bohème on February 25, with Angelo Minghetti (formerly of the Chicago Civic Opera) as Rodolfo in place of Pertile. He was in exceptionally good voice and received with enthusiasm. Owing to his success the La Scala management has engaged him to return, after filling other engagements, to sing the tenor role in Rigoletto, etc.

On March 3 there was a repetition of Traviata with Carlo Morelli, the South American baritone, as Germont the elder. He has been singing the role of the father in Hansel and Gretel with much success and as Germont he made a still greater impression. His voice is rich in quality, and he sings the role with an abundance of freedom. The difficult duet with Violetta of the second act, and his aria (Di Provenza) were worthy of much praise. He is an artist of dignity and his future holds great promise.

THE NEW ZANDONAI OPERA

On March 7 the premiere of the new opera, I Cavalieri di Ekebu, by Riccardo Zandonai, libretto by Arturo Rossato, from the legend Gosta Berling by Selma Lagerlöf, took place. The house was filled to overflowing with an expectant audience in spite of the exorbitant raise in price of the tickets for this premiere performance. This new work of the popular composer of Conchita and Francesca da Rimini, was warmly welcomed.

THE STORY

The scene of the first act is a roadway in Sweden leading to the Castle of Ekebu, on Christmas eve. This act is extremely rich in choral effects. One number for feminine chorus is especially well constructed, full of melody and sweetness, and makes a profound impression. The final chorus is a splendid feature and crowns the success of the act, which resulted in six curtain calls for artists, maestro, composer and librettist. The scene of the second act, is a magnificent hall in the castle, with a small stage at one side, the song of the Cavalieri, with chorus, was of great effect, and received enthusiastic applause in open scene. Another interesting feature was the love duet between the tenor and soprano, who were the actors of the play. There were also six recalls after this act.

The first scene of the third act is the famous forge of Ekebu, at night where all the cavalieri are congregated to drink, dance, and celebrate Christmas eve, generally. One of the number plays a pathetic fragment on the violin, which is the outstanding feature of this scene. It is beautifully written and perhaps the most artistic point of the opera. The second scene of the act represents the home of Anna at daybreak on Christmas morning. Anna, who is accompanied by Giosta, her lover, on her return from the festivities is refused admittance to her home by her mother. A love duet of small interest closes this act. The scene of the fourth act shows the deserted Forge of Ekebu about one year later. In this act again the chorus prevails. The death of La Commandante is very touching, and is the finale of the act, when the forge's resume again activity. It is of magnificent effect. In this new work Zandonai shows his great ability in construction, orchestration and instrumentation. The choruses have much of the great Mascagni style.

THE CAST

In the large cast were Franco Lo Giudice as Giosta Berling, the tenor role; Elvira Casazza as La Commandante, mezzo soprano; Maria Luisa Fanelli as Anna, soprano; Fernando Autori as Sintram, the father of Anna; Benvenuto Franci as Cristiano, captain of the Cavalieri, baritone; Carlo Walter as Samzelius, Alfredo Tedeschi as Liecrona, Lina Lanza as the mother of Anna, Ida Mannarini as the innkeeper, Palmiro Domenichetti as Ruster, Giuseppe Nessi as Julius, Pariso Votto as Fuchs, Emilio Venturini as Rutger, Aristide Baracchi as Everardo, Cesare Baromeo as Wemburgo, Giovanni Genzardi as Kenvellere, Giuseppe Menni as Kristoffer, Amleto Galli as Berencenz.

Arturo Toscanini conducted and to him fall the honors of the success of the opera. His interpretation was of unusual interest. He brought out all the bright spots of the score which were many in number. Nothing was missing that the great musicianship and talent of this conscientious maestro could find for beauty and effect throughout the score. His faithful orchestra followed him in every minute detail to perfection. The violin solo of the third act was beautifully

played (in the wings) by Ginno Nastrucci, the concertmaster of La Scala. He was concertmaster at the Metropolitan Opera House for many seasons and has many friends in New York. His interpretation was extremely touching. Lo Giudice, as Giosta, has a pleasing voice, sings well, and impersonated the important role with good effect. He was slightly indisposed but in spite of that fact, did exceptionally well and was warmly received. Elvira Casazza, as La Commandante, interpreted the role in her usual artistic manner. Miss Fanelli, an American girl of Italian parentage from Chicago, as Anna, sang for the first time at La Scala. Her voice is delightful and she sings with much temperament and good schooling. Her artistic work is also interesting. She gave a good interpretation and was well received.

(Continued on page 55)

Next Season's Philharmonic Conductors

Clarence H. Mackay, chairman of the board of directors of the Philharmonic Society of New York, announces that



Parry-Pasturel photo, Rome

OTTORINO RESPIGHI,

who has just been appointed director of the Summer Master School for Americans which will be held at the famous Villa d'Este, Tivoli (near Rome), Italy, under the auspices and supervision of the Italian Government. Respighi, who will teach composition at the school, is one of the foremost composers of the day and director of the Lyceum of the Royal Academy of St. Cecilia in Rome, the oldest musical school in existence.

Willem Mengelberg and Wilhelm Furtwängler will be the conductors of the Philharmonic Orchestra next season, with Arturo Toscanini as guest conductor. Mr. Mengelberg will open the season October 15, and conduct until January 10. The concerts from the latter part of January until the end of the season will be led by Mr. Furtwängler. Arturo Toscanini has been engaged to conduct certain concerts during the month of January.

VIENNA'S MANAGERIAL TRUST SPLITS UP

Opera Returns to Common Sense Policy—American Artists Score in Concert—Erno Rapée Acclaimed—Ganna Walska as Butterfly

VIENNA.—With five theaters bankrupt and playing on a sharing basis, and two theaters closed up altogether in the midst of the season, Vienna has broken all records for bad amusement business this year. The result is that no less than a thousand actors and singers are living on an average salary of thirty shillings a month. (Kind reader, who knoweth not the secrets of Austria's new currency, be informed that one schilling—note the "c" which distinguishes our miserable, depreciated money from the British currency—is equal to 10,000 crowns, or 14 cents; and you will understand what it means to earn an average salary of \$4.30!) The ghost of starvation is stalking

through our theater where only less than two years ago the sham prosperity of the inflation period resulted in sold-out houses and in salaries for the actors which, while insignificant according to American standards, were sufficient to make a living in the then much cheaper Austrian capital.

It was in those days, too, that Austria complained of "Americanization" in art methods—Americanism, in the mentality of the Viennese, meaning not sound financial management but bluffing and trust-making. The one and only trust of those times has just now come to an untimely end, too, viz. the Egis concert and theatrical agency, the first Austrian concern to aim at a centralization of the concert and theatrical business in the hands of one corporation. The Egis, which represented a combine of three Viennese concert bureaus with the biggest local theatrical agency, has ceased to exist, and the one surviving member of the concern is Hugo Knepler, head of Gutmann's, Vienna's oldest concert bureau. The theatrical section of the Egis, the Eirich bureau, has passed into the hands of the Universal Edition, the big Viennese publishing firm which specializes on modern music of the most radical kind as personified in Schönberg, Stravinsky, Schreker, Bartok, and many others of equal prominence. Thus the Universal Edition, having only recently merged the publication department of

the bankrupt Carl Theater and the Vienna Bürger Theater into a new firm called Wiener Operetten Verlag (financed and controlled by the Universal firm), now represents what is perhaps the biggest theatrical and musical enterprise in all Europe. Mascagni's new operetta, Yes, and Sonia, a new operetta by Leo Ascher, are the first ventures of the new "trust" and other sure-fire box-office magnets are to follow.

(Continued on page 6)

NEW SYNDICATE TAKES LONDON'S OPERA IN HAND

Paderewski and Other Celebrities Broadcast—Szigeti Plays New Prokofeff Concerto—A New Trio

LONDON.—The most exciting thing which has happened in the last fortnight here has been the announcement that a new operatic syndicate has been formed, which will produce international opera at Covent Garden about the middle of May, in cooperation with the existing Royal Opera Syndicate. It passes the wit of man, I should imagine, to unravel the knot of the precise relationship between the various people and bodies who are now concerned with Covent Garden, but that for the moment is neither here nor there. The only thing that the public has been told up to the present is, that there will be a German season and an Italian season and that the former will be conducted again by Bruno Walter. Unofficially, hopes are held out that several of the artists who have been making operatic history at the Metropolitan Opera House and at Chicago during the last few years will be heard in London. (Cable dispatches in the MUSICAL COURIER have announced further details since this one was written.—Ed.) We must await developments. Much secret inner history of London society is involved in the apparently innocent announcement, but far be it from me to dare to profane these sacred mysteries.

The wireless has been a good deal in the public eye, or shall I say the public ear, of late. The programs have been severely criticized; some are not happy unless they get the worst music only. They imagine themselves to be the supreme authority. Others again plead for improvements in quality. The wind has been taken out of the sails of those who want stars all the time by the announcement that

Paderewski has broadcasted this week. A concert has also been organized by one of the big newspaper combines, at which Tetrazzini and Lamont have been heard. Here, too, we have a piquant piece of secret history. Until the announcement of this concert appeared, it had been understood that that august and mysterious body—the Newspaper Proprietors' Association—had set its face against such undertakings. If all the newspapers, great and small, should decide to follow suit, the life of the musical critic would be even more blissful than it is at present.

ANSERMET CONDUCTS THE ROYAL PHILHARMONIC

Of recent orchestral concerts the most important has been that given by the Royal Philharmonic Society on February 26, and conducted by Ernest Ansermet. It suggested an enquiry into the principles which underlie program making. He began with Monteverdi, Handel and Haydn, and went on to Debussy, Prokofeff and Ravel. From the scientific point of view, and from the point of view of those who like to babble about "stylized" programs, it was admirable; but the more irresponsible people, who refuse to worry about style, would have been happier if there had been an alternation between the old and the new, especially as M. Ansermet is rather uncompromising in his ideas of the right way to perform the classics.

The flexibility and sensibility of his playing of Debussy's Nocturnes makes M. Ansermet's attitude to the classics (Continued on page 7)

VIENNA

(Continued from page 5)

BACK TO COMMON-SENSE

The Staatsoper, the biggest, most expensive and most complicated theatrical apparatus in Vienna, is apparently beginning to atone for its sins of the inflation epoch. Director Schalk is trying once more to cater to the general public—which is, after all, the staple asset of a national opera house—instead of the much-vaunted but now absent foreigners. Prices have been materially cut, and the result is increasing attendance, notwithstanding the absence of the big star guests whom Strauss used to call in at short intervals and much to the detriment of the box office and of the company's ensemble spirit.

The great shortcoming of the Staatsoper still remains the absence of a really great conductor. Franz Schalk, the de facto chief conductor, is too much absorbed by his directoral duties to appear at the desk more than once or twice a week; and for the rest the orchestra is abandoned to mediocrities, or worse. Robert Heger, from the Munich Opera, has just been engaged for the Staatsoper, though from all we have seen and heard of him so far, he is merely a respectable and experienced Kapellmeister, and not the big potentiality needed here.

TWO AMERICAN INSTRUMENTALISTS

Richard Buhlig has added another concert to his two immensely successful appearances earlier in the season, following his appearances at London and elsewhere. Buhlig's consummate artistry, which revealed itself so forcibly a few months ago, was never more in evidence than in his playing of the Beethoven Hammerklavier Sonata at his third recital. In fact, the choice of this piece was in itself a proof of Buhlig's bigness, for, incredible as it may seem, this great masterwork is even today an object of astonished surprise or even of open hostility with some narrow-minded hearers. On Beethoven's contemporaries who had barely advanced to the understanding of the so called Moonlight Sonata, the Hammerklavier Sonata much have had the effect of a Schönberg piece in our own epoch. No one else can blame them for it, but it is sad to think that even "critics" of our time now and then reveal their intellectual and musical incapability in the face of Beethoven's later compositions. Happily, such incapability is a rare occurrence as far as the public or press of Vienna are concerned; Buhlig's conquest would have been easier, I dare say, had he fallen back on one of the old war horses of piano literature, but it counted all the more since he achieved it with Beethoven's opus 106. He played it with a breadth of conception and assurance of style which compelled admiration; his technic is masterly, but never a purpose in itself. Spiritual depth is the watchword of Buhlig's art.

"Another Morini," according to the verdict of one critic, has come to use in the person of Frances Berkova, the young Californian violinist. The Bach-Kreisler Prelude, as she played it, had the great classic style, and the Gavotte all the airiness and finish one could wish for. As for the Chopin Nocturne, op. 27, No. 2 (in Wilhelmj's ar-

range), while no fault whatever could have been found with Berkova's catilena and tenderness in this piece, even so fine a rendition could not appease my prejudice against such arrangements. Of all composers, none has a more distinctly "pianistic" style of writing than Poland's great Frederic. Why not leave him to the pianists, when violin literature is big enough and as yet not fully exploited in all its possibilities?

ERNO RAPÉE ACCLAIMED

An interesting program and an interesting conductor—these are the two ingredients which alone will make for success at an orchestral concert in Vienna. Good programs are necessary to conquer the apathy of the musical critics and to draw them into the hall at all. The program which Erno Rapée, American conductor, presented at the Konzerthaus the other night must have been attractive enough, because for once the critics were all present—which rarely happens at a concert given by a newcomer in blasé (or lazy) Vienna.

Is it possible that this sudden industriousness of the professional critics was due to a misprint? John Alden Carpenter, the new composer of the evening, figured as "Carpenter" in the program of the concert; did the musical critics come, perhaps, thinking of the great pugilistic George? Be that as it may, the success which Carpenter's Adventures in a Perambulator found with the hearers (and with most of the newspapers) was hardly more encouraging than the reception accorded here to George, of boxing fame, last summer. This autobiography of a 1925 baby is nice enough in its poetical idea—but it is 1905 music, alas! Debussy, Puccini and Richard Strauss are the godfathers of this Carpenter baby, and its really clever and colorful orchestration the most attractive feature of the piece.

Erno Rapée's conducting of this composition was little short of marvelous, considering that he was working with an unfamiliar orchestra—of partly doubtful quality, by the way—and with only two rehearsals. Rapée's compelling personality so much impressed his players as to make them follow him through the intricacies of Carpenter's work in perfectly satisfactory style. In Rimsky-Korsakoff's Scheherazade, which opened the program, there were still some uneven bits of intonation and wavering rhythms, which surely did not originate with the conductor for rhythmic precision is the strongest feature of Rapée's work. In Strauss' Hero's Life, at last, the orchestra warmed up fully and responded to Rapée's electrifying baton as one man. "Effective" is probably the only encomium which may justly be accorded to this composition—and effective it was in Rapée's reading, with big climaxes and an almost breathless sweep and dash.

GANNA WALSKA'S BUTTERFLY

Of the five bankrupt theaters mentioned above, none is in a more critical condition than the Volksoper. Its liabilities amount to more than six billions and the assets are such as to enable the receiver, Josey Reiter to offer to the creditors a dividend of only twenty-five per cent. of the money due them. The creditors have accepted the proposal, but the singers and orchestral men have not agreed as yet to the suggested arrangement whereby they

MAINE MUSIC FESTIVAL

LEWISTON, ME.—Prof. W. R. Chapman has announced a brilliant array of artists for the Maine Music Festival of next fall, to be given in Bangor, Portland and Lewiston. The opera, Martha, will be sung in English with a quartet from the Metropolitan Opera Company. The orchestra, as has been the custom for the past few years, will be of musicians from the New York Philharmonic and New York Symphony societies.

First night artists are Lawrence Tibbett, Caterina Gobbi and Margaret Matzenauer.

The roles in Martha will be taken by Joan Ruth, James Wolfe, Kathleen Howard, Ralph Errolle and Pompilio Malatesta.

Unusual will be the big children's choruses of 1000 voices each which will sing at one of the matinees. In Bangor, Adelbert W. Sprague will direct. He is superintendent of music in Bangor schools. In Portland, E. L. Crawford, superintendent of music in Portland schools directs, and in Lewiston, E. S. Pitcher, superintendent of music in Auburn public schools.

The Festival choruses are already at work upon the music and the advance course subscriptions have been most encouraging. L. N. F.

are to receive in future only seventy per cent. of their contract salaries insisting on the payment of the salaries due them since September last, totalling over one billion crowns. Yet in the face of such terrible obstacles, the Volksoper has managed to bring out a notable production of Werther, by Massenet, Gounod's old companion in crime against Goethe.

The lengthy discussions in the press on the Volksoper's situation have so far brought only one result: the mistrust of the public towards anything done by the Volksoper, and its total abstinence from ever visiting the theater's performances. The one exception from the rule was the first appearance at Vienna of Mme. Ganna Walska at the Volksoper. A tremendous house had come to hear the artist and sat in feverish anxiety awaiting her entrée on the stage.

Mme. Walska's appearance in itself was striking and original. Her gowns, genuinely Japanese, exceeded anything seen here in that opera, for taste and, what is more, for realism. Realism, in fact, was the principal note of Walska's portrayal, even in her make-up. There was a wealth of nuances, motions and gestures which must have been the outcome of ardent ethnographical studies. Walska's earnestness of purpose, her craving for naturalistic effect, were evident in every movement. Her vocal work on that night was palpably impaired by nervousness and by an indisposition; but singing is not a question of vocal chords alone; notwithstanding her indisposition, the purely vocal side of Walska's work betrayed a strong emotional element and a wealth of inner tension. PAUL BECHERT.



ELLIOT GRIFFIS
Composer-Pianist



MARJORIE MEYER
Soprano



ROBERT LOWREY
Pianist

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KLEMPERER A SUCCESSFUL SUBSTITUTE FOR FURTWAENGLER IN LEIPSI

Stravinsky a Popular Sensation—Opera Flourishing Under Gustav Brecher—Conservatory Reorganized

LEIPSI.—For the first time in its history, the traditional musical life of this city has experienced an interruption, caused by Wilhelm Furtwängler's absence in America. Furtwängler has been absent from his post as musical director of the Gewandhaus for no less than seven weeks—a benefit which none of his predecessors has ever enjoyed in mid-season, and which caused some dissatisfaction among the clients of the historic Gewandhaus concerts.

To the objective observer, however, such resentment seems hardly justified, for a long list of renowned German conductors had been engaged as substitutes; in fact the serious musical student enjoyed the opportunity of passing judgment, within a comparatively short space of time, upon the leading German conductors of the day.

The strongest impression among these was no doubt created by Otto Klemperer, to whom fell the task of conducting the particularly important New Year's concert of the Gewandhaus orchestra. Klemperer registered a signal success with his reading of Anton Bruckner's eighth symphony, which is all the more significant since the unforgettable Nikisch has established for the Gewandhaus a standard of Bruckner conducting hardly rivaled in any other German city. In fact, Klemperer was the first conductor to venture the experiment of an entirely uncut performance of Bruckner's eighth. To state that the experiment was a complete success is in itself a strong tribute to his personality and to his almost magical influence upon his orchestra and hearers.

BRUNO WALTER AND OTHERS

A strong success also fell to Bruno Walter, who had chosen a program far less grateful than Klemperer's. Walter conducted Berlioz's *Symphonie Fantastique*—a piece which, to my mind, has lost much of its vitality by now. Walter's distinguishing features were as always, the perfection and clearness of his technic of conducting, an almost unrivalled nobility of phrasing, and an artistic

culture which is in keeping with the human qualities of the man.

Gustav Brecher, now general musical director of the Leipzig Opera, conducted one of the recent Gewandhaus programs, comprising Mahler's *Song of the Earth* and Richard Strauss' *Don Quixote*. Incredible as it may seem, this was the first Gewandhaus performance of this work, which may probably be considered the most important of Strauss' symphonic poem. Brecher emphasized the inherent tragic mood of the composition, and his excellent second was the new solo cellist of the Gewandhaus Orchestra, Hanns Münch-Holland, who has recently succeeded the famous veteran, Prof. Julius Klengel, in that position, and who played the important cello solo part with true virtuosity.

The redeeming feature of Ernst Wendel's concert was the one novelty of the evening—Hans Hermann Wetzler's *Visionen*, which Wendel conducted with a notable sense of orchestral color.

Prof. Karl Straube, successor to Johann Sebastian Bach as "cantor" of St. Thomas' Church, Leipzig, had been invited to direct one of the Gewandhaus concerts during Furtwängler's absence. His offering was Handel's oratorio, *Belshazzar*, and thanks to the high quality of his chorus and to a number of excellent soloists, the concert resulted in a great and well-deserved success for Straube himself and for the cause of Handel. The wonderful work which Straube is doing with his Thomas choir week after week is too well known in the world to call for further comment. But only during the current season Straube and his choir have taken up modern music and have given first hearing everywhere to a goodly number of important choral works, such as the *Deutsche Singsmesse* by Joseph Haas (one of the best known pupils of the late Max Reger) based on works of Angelus Silesius; and a number of motets by Arnold Mendelssohn, which proved masterpieces as regards clearness and harmonic wealth, yet extremely singable compositions.

FURTWÄNGLER BACK

The return of Wilhelm Furtwängler from his American triumphs was awaited with great anxiety by the Gewandhaus clients, and the reception which greeted him at his re-entry was overwhelming, when Furtwängler stepped to his desk at the general rehearsal on the morning of the concert. It was most appropriate that Furtwängler's first program after his return from America contained Dvorak's symphony, *From the World*. Furtwängler at once regained the intimate contact with his brilliant orchestra and with the audience. Even during the short time which has elapsed since his return from New York, he has managed to bring out a first performance anywhere, namely *Variations and Gigue* on a Theme of Handel, a rather extensive composition by Georg Schumann, conductor of the Berlin Singakademie. But Furtwängler's biggest success since his return home was achieved with Mahler's first symphony. It was a triumph for Furtwängler, and the greatest triumph which any of Mahler's masterworks has ever had in the Gewandhaus.

STRAVINSKY A SENSATION

The Gewandhaus was also the scene of Igor Stravinsky's first personal appearance in any German concert hall. Frankness compels the statement that the significance of the event was more in the nature of a sensation than a really great artistic achievement. Stravinsky's pianoforte concerto, which was played by the composer himself, hardly ranks in value with his great ballet compositions nor indeed with his earlier chamber music works. The really original and strong effects of the piece rest in the rhythmic element which is extremely complicated yet exceedingly logical and natural in Stravinsky's own rendition of the concerto. The reception accorded to Stravinsky was lukewarm at the performance proper; but at the preceding general rehearsals the differences of opinion resulted in rowdiness among the audience.

OPERA FLOURISHING UNDER BRECHER

Our opera house opened its series of premières for the season with Franz Schreker's *Irrelohe*, which had a much more favorable reception here than in most other German cities. Gustav Brecher brought about a musical performance which did full justice to the composer's intentions, while Walter Brüggmann, the new operatic director, provided a splendid stage management. The success of the opera was great. Alfred Nötzl's *Meister Guido* was the second novelty of the operatic season—a charming if rather too broadly conceived opera, which was favorably received.

Peter Cornelius' centenary was commemorated with a revival of his opera, *The Barber of Bagdad*, in a new revision made by Brecher himself, who has successfully sought to re-instate most of the original orchestration formerly eliminated in Felix Mottl's arrangement. This revival, as well as that of Mozart's *The Magic Flute*, bore testimony to Brecher's industrious and painstaking activity, which spoke even more eloquently, perhaps, from the revival of Nicolai's *Merry Wives of Windsor*.

LEIPSI CONSERVATORY REORGANIZED

The re-generation of the Leipzig Conservatory of Music is proceeding auspiciously. A new directorate has taken charge of the institute and a few wise moves have considerably improved the financial status of the Conservatory. Prof. Max Pauer, of Stuttgart, has been appointed artistic director of the institute and has, during his short term of office, justified the hopes which have been set on his ability. A considerable number of concert performances, given by both teachers and pupils of the Conservatory, have served to awaken and maintain general public interest and furnish a more effective means of propaganda than any ever so promising printed prospectus. DR. ADOLF ABER.

LONDON

(Continued from page 5)

more surprising. I do not think that a finer performance has been heard in this country. It had one distinguishing feature: the wordless chorus in the last movement was for the first time sung in a new version, which Debussy

prepared not long before his death, and of which M. Ansermet possesses the autograph. The new version gives the chorus more to do than the old.

IS IT TO LAUGH?

The violin concerto of Prokofiev was played by M. Szigeti, and a good many people laughed, in consequence of which many able pens have been set to work discussing the limits of humorous suggestion in music designed to be serious. The fact seems to be that it was not meant to be altogether solemn, and that the composer's intention was to make the audience laugh with him and not at him. Be that as it may, the transparency of the scoring is admirable, and M. Szigeti probably played it as well as it can be played.

The revival of interest in chamber music is interesting. Not only has the Léner Quartet had crowded houses at nearly all of its eight historical concerts at Wigmore Hall, but it also drew a more than respectable audience to its concert at Queen's Hall, in spite of the fact that many people deliberately stayed away under the impression that no quartet could sound well in that large space. As a matter of fact they were disappointed, because the tone of the quartet was beautiful throughout.

A NEW TRIO

O'Connor Morris has formed a new ensemble called the Philharmonic Trio, consisting of flute (Albert Fransella), oboe (Léon Goossens), with himself at the piano. He has written a somewhat over-ambitious trio for the occasion, avowedly modelled on Elgar, which has some distinctly good moments and a good deal is undistinguished. There were other new compositions, of which the set of *Eclouges* by the pianist Ticiatti was the best; it was the best because the composer knew better than the others how to use the contrasting tone qualities of the two wind instruments. The perfect oboe playing of Léon Goossens in a sonata by Loeillet was the most enjoyable feature of the occasion.

It remains only to add that a few days ago Hamilton Harty, in a performance of the *Dream of Gerontius*, succeeded in waking up the Royal Choral Society to an extent which one would have thought almost impossible.

ALFRED KALISCH.

FOREIGN NEWS IN BRIEF

FRANZ SCHALK ILL

VIENNA.—Franz Schalk, director of the Staatsoper, has suddenly left his directorial post at the Staatsoper for an extended vacation to be spent on the French Riviera. This quick decision was urgently required by Schalk's physicians following a severe attack of lung trouble which befell him while conducting Rienzi. P. B.

QUEEN OF SHEBA'S
MEMORABLE JUBILEE

VIENNA.—The fiftieth anniversary of the première of Goldmark's opera, *The Queen of Sheba*, was commemorated by a festival performance of the work at the Staatsoper. The *Nocturno*, introduction to the second act, which is usually omitted, was on this occasion reinstated for the first time. While Goldmark's work has found lasting favor at very few European theaters, it is worthy of note that this festival performance was the 234th repetition of the opera here within fifty years, which is quite a record. P. B.

SIEGFRIED A WARSAW
NOVELTY

WARSAW.—Wagner's *Siegfried* has at last had its Warsaw première under the direction of Adam Dorzycki. The "novelty" was excellently prepared, and earned much praise for the direction of the opera house. Mme. Zboinska and M. Sowilski distinguished themselves in the principal parts. S. P.

NOWOWIEJSKI'S OPERA, BAL-
TIC LEGEND, HEARD

POSEN, POLAND.—Nowowiejski's "national opera," *The Baltic Legend*, has had its first performance anywhere at the Municipal Theater here. It is based upon a Polish legend which symbolizes Poland's eternal longing for the sea. The libretto, which is effective on the stage, is by Mme. Schalay Grole. Nowowiejski's music is warm-blooded, and shows that the atmosphere of the story has had a genuine influence upon the composer; hence the work does not fail to make a lasting impression upon the listener. An extremely effective ballet forms the climax of the work. The

score is distinguished by its rich orchestration, equally successful in passionate and delicate moments. The composer, whose fame thus far rests chiefly upon the oratorio, *Quo Vadis*, was tendered an enthusiastic ovation. S. O.

LONDON'S STEINWAY HALL
TO REOPEN UNDER
ANOTHER NAME

LONDON.—Steinway Hall, which was vacated by Steinway & Sons last fall, has been leased by the Grosvenor Steinweg concern, of Brunswick, Germany, which will move its London warehouses to these premises, and reopen the hall for concert purposes in the autumn. C. S.

NEW DANISH COLORATURA
WINS IN FILE DU
REGIMENT

COPENHAGEN.—The revival of Donizetti's *La Fille du Regiment*, which has not been given here for over ten years, was the occasion of an extraordinary outburst of enthusiasm over the new coloratura star, Ebba Wiltton, who in the second act mastered the difficulties of the famous Proch variations, and was, contrary to regulations, enthusiastically recalled at the end. The young conductor, Hye-Knudsen, also came in for very hearty applause, as well as Helge Nissen (Sulpice) and Gunter Knudsen (Tonio), who contributed to a beautiful ensemble. F. C.

BIG DANISH FESTIVAL IN
MAY

COPENHAGEN.—Copenhagen papers are full of the news of a Danish music week, to be held at the beginning of May. The chief events are to be a series of model performances of Danish works at the Royal Opera, including Heise's *Drot og Marsk*, Carl Nielsen's *Maskerade*, Lange-Müller's *Der var Ingang*, Hartmann's *Liden Kirsten*, Børresen's *Kaddara*, and probably one of Enna's operas. A number of prominent foreign musical celebrities and journalists are to be invited to the festival, which will be given an official character by a reception in the City Hall. F. C.

FOREIGN NEWS IN BRIEF

TO ERICH KORNGOLD—A SON

VIENNA.—A son has been born to Erich Wolfgang Korngold, composer, and his wife. About the same time the libel suit of Karl Alwin, conductor at the Staatsoper, against Dr. Korngold, Sr., has been withdrawn, the eminent critic having publicly apologized for the offending statement. Korngold, Jr., is continuing his activities as operetta conductor; and the series of matinees of all-star revivals of classic operettas at the Theater an der Wien is continuing under his direction. Korngold has made new and modernized revisions of various operetta scores. P. B.

SCHNÉEVOIGT'S SUCCESSOR AT
STOCKHOLM

STOCKHOLM.—The Stockholm Concert Society (Konserthörsföreningen), which was formerly directed by Georg Schnéevoigt and which during this season has been conducted by a series of guest conductors, has at last found a solution of its difficulty. Prof. Wilhelm Sieben, of Stuttgart, where he has been municipal musical director and the director of the Conservatory since 1920, has been engaged as chief conductor and artistic director. Prof. Sieben has conducted some of the symphony concerts of the Society during the autumn and will pay another visit to Stockholm in the spring. He will have as his coadjutor Adolf Wiklund, formerly conductor at the Royal Opera here. H. G.

A ROMAN PASSION PLAY

ROME.—Don Lorenzo Perosi has written the music for a new arrangement of the passion play, which is to be produced shortly, somewhat after the manner of Oberammergau, at the Teatro Carcano here. D. P.

PADEREWSKI IN EDINBURGH

EDINBURGH.—Over ten years have elapsed since the great pianist who now calls himself Paderewski was last heard in Edinburgh, and on his reappearance in the Usher Hall, February 28, there was such a scene of enthusiasm as one does not often witness in this center of self-conscious culture, and as-

sumed aristocratic detachment. The program was a big one in every sense of the word. There were no fewer than three works in the larger forms, a Chopin group, a Liszt group, and encores innumerable. W. S.

BERLIN VOLKSOPER
REVIVING?

BERLIN.—According to private advices, the Berlin Volksoper, which is bankrupt and has been without a home since January, is to revive and resume performances in the old theater (Theater des Westens) on April 1, under the conductorship of Leo Blech. It will be remembered that the personnel of the Volksoper insisted on maintaining a nominal existence as an ensemble, being ready to appear as such when engaged. They recently produced, under Dr. Benno Bardi, a revival of Flotow's *Fatme* (originally *Zilda*), with notable success. H. L.

BOURNEMOUTH MUSIC
FESTIVAL AT EASTER

LONDON.—The fourth municipal music festival at Bournemouth takes place during Easter week, as usual under the direction of Sir Dan Godfrey. It will comprise a series of seven orchestral concerts beginning Thursday, April 16, and finishing on the following Sunday, at which a number of orchestral works by British composers, including Hamilton Harty, Mozart Allan, Maurice Besley, Montague Birch, Robert Chignell and O'Connor Morris, will conduct their own works. These will be followed by performances by the Glastonbury Players under the direction of Rutland Boughton, who will present Mr. Boughton's two operas, *The Immortal Hour* and *The Queen of Cornwall*, as well as a program of concert pieces and dances. C. S.

MRS. DIPPEL REMARRIES

VIENNA.—Mrs. Anita Dippel, former wife of Andreas Dippel, who has been settling here for the last few years, announces her marriage to Dr. Max W. Czerkis, president of a large chemical concern of Vienna. P. B.

BUFFALO SYMPHONY ENDS BUSY SEASON

Van Hoogstraten, Guest Conductor, and Hilsberg, Soloist,
Share Honors—Rodgers and Dohnanyi With
Orchestra—London String Quartet Well
Received—Athletic Club Presents
Nina Morgana—Notes

Buffalo, N. Y., March 15.—The Buffalo Symphony Orchestra's concerts of this season closed on February 22 in Elmwood Music Hall, the audience filling nearly every seat and signifying its approval of Guest Conductor Willem Van Hoogstraten, the fine achievements of the orchestra and the soloist, Ignace Hilsberg, of New York City, who substituted for Elly Ney in playing the concerto in B flat minor, Tchaikowsky. There were repeated recalls for conductor, orchestra and soloist. Mrs. Chauncey J. Hamlin, president of the Buffalo Symphony Society, spoke briefly of the future plans of the orchestra and asked for its loyal support. Five orchestra concerts are planned, two guest conductors, three soloists and five chamber music concerts for next season.

The two previous concerts brought Ruth Rodgers, soprano, and Ernest von Dohnanyi, composer, playing his concerto in E minor, op. 5, with Arnold Cornelissen conducting. Fine audiences and enthusiasm have been the rule at all concerts, auguring well for its future development and success.

LONDON STRING QUARTET

The fourth chamber music recital, under the auspices of the Buffalo Symphony Society, was given by the London String Quartet, which has appeared in Buffalo twice before and is a great favorite. The program was a delight and was given a beautiful presentation, the large audience insisting upon many encores.

NINA MORGANA

The Buffalo Athletic Club has given a number of enjoyable musicales recently, among them a recital by Nina Morgana, soprano of the Metropolitan Opera Company, assisted by Kathryn Kerin, pianist. Buffalonians heartily welcomed their gracious young artist, of whom they have long been proud. Her program was lengthened by half, so insistent was the applause. The solos and accompaniments of Miss Kerin deserved their share of applause.

LOCAL EVENTS

The Chromatic Club has given a number of fine recitals recently in the Playhouse. An artistic ensemble program was that of February 21, by Lucile Johnson Bigelow, harp, and Leonardo De Lorenzo, flute, from the Rochester East-

man School of Music; Helen Doyle Durrett, violin, and Marguerite Juergens Morgan, piano.

A program that also met popular appeal was given early in February, when Edna Zahm, soprano; Florence Ann Reid, contralto; Elise de Grood, violinist; Miriam Youngs, pianist; Ethol McMullen and Eva Rautenberg, accompanists, were heard. Miss Zahm is one of the most promising of our young singers and much is expected of her future.

Friends of Ilona McLeod, pianist, were delighted to welcome her (upon her visit home from New York City, where she is studying with Ernest Hutcheson) in a combined program with the Buffalo String Quartet for the Chromatic Club recital last month. The quartet comprises Joseph A. Ball, first violin; George F. Kogler, second violin; Fred S. Stopper, viola, and F. Wilhelm Schmidt, cello.

A radio program of unusual worth was broadcast from WGR, February 25, under the direction of Mrs. J. S. Marvin, the Chromatic Club members participating; Agnes Preston Storck and Edna Zahm, sopranos; Helen Doyle Durrett, violinist; Helen Garrett Menning and Ina G. Levy, pianists; Charles McCreary, baritone; Ethol McMullen and Robert Hufstader, accompanists.

Some of the junior student members of the Chromatic Club were presented in recital by their teachers, Mme. Plauw, Miss Lynch, Mrs. McLeod, Mrs. Gearhart, Mrs. Spire, Henry Duman and Edward R. Meyer, reflecting credit upon them.

James Friskin, pianist, gave the second evening recital under the auspices of the Chromatic Club in the Playhouse and offered a delightful program. Though a stranger to Buffalo audiences, he at once commanded admiration for his musicianly interpretations.

It was a saddened Orpheus Society, giving its first concert on February 9, after the recent death of its beloved conductor of twenty-five years, John Lund, but the men came to the aid of their able acting conductor, William Gomph, and presented an excellent performance. Participants were Grace Kerns, soprano, of New York City; Mark Hambourg, pianist; Arthur King Barns, vocalist, and Mary Reynolds, organist.

The Guido Chorus of male voices, under Seth Clark, gave the first concert of its twenty-first season in the Playhouse, February 18, presenting a delightful program, with John Barnes Wells, tenor, and Lester Cherry at the piano.

The first Rubinstein Club concert of the season, under R. Leon Trick (succeeding the late John Lund), took place the morning of February 19, in the ballroom of the Hotel Statler. Soloists were Lillian Hawley Gearhart, pianist, and Jeannette Woodard, contralto, who won much favor. Incidental solos were furnished by Gladys Miller Jameson. Morris Nicholson played sympathetic accompaniments.

A Buffalo Night of Music had as its participants The Colonial Trio (women's voices); The Singers (male quartet); Hildred Morrow, Edna Zahm, sopranos; Helen Oelheim, Florence Ann Reid, contraltos; Myrtle Weber, pianist; Marie McKenna, child pianist and accompanists, Mabel Leard, Dewitt C. Garretson and Grace Sandel.

The soloists for the Sunday evening dinner hour, the past month, were Agnes Preston Storck, Charles McCreary, Mildred Laube, Margaret Blakeslee, Hildred Morrow, Helen Oelheim, Bradley Yaw, Edna Zahm, Elise de Grood, Grace Sandel, Robert Hufstader and Mildred Weber.

NOTES


Agnes Preston Storck, solo soprano at Unitarian Church, has been busy with concert and radio engagements recently. Two vocal pupils meeting with success are Margaret Wamsley and Ruth Koehler Nichols, contraltos.

Jan Pawel Wolanek, violinist, is a busy man these days. Aside from his large class of violin pupils he is in great demand for concerts.

Millicent White was in charge of a College Club musicale. The program was given by Marjorie Freeman, Jocelyn Myers, Elizabeth Armstrong and Eva Rautenberg.

Bertha Drescher, soprano, sang a group of songs, accompanied by Barbara Roemhild, at a luncheon of the Unity Club recently.

Marjorie Harwood Kemp, soprano, accompanied by Bernice Elliott, gave a recital before the Hamburg Women's



Elisabeth Rothberg

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BRUNSWICK RECORDS HARDMAN PIANO

Club. Mrs. Kemp has recently returned from studying abroad and is now teaching in Buffalo.

Harriet Welch Spire and three vocal pupils—Edna Zahm, Emily Linner and Mrs. A. F. Conant—left March 1 for Los Angeles for a six weeks' study with Edmund J. Myer. Mrs. Spire's pupil, Melville Avery, has been studying with Mr. Myer all winter and many fine reports have come regarding his progress.

Piano pupils of Mrs. Charles K. Warren gave an enjoyable recital at her home on February 28. The participants were Marcia Lane, Virginia Allen, Frances Nye, Elizabeth Walters, Beresford Wells, Minota Mason, Eleanor Smith, Edna Covley, Anna Granger and Ruth Bender.

Mildred Laube, harpist, has been unusually busy lately. Besides her many engagements she is also teaching at St. Mary's Seminary.

Evelyn Smith, pianist (pupil of Mary M. Howard), made a successful debut at the American Artists Club a few weeks ago, winning praise for her musicianly playing. On the same program were Margaret Wamsley, contralto (Storck pupil), Robert Hufstader, accompanist, and Margaret Lincoln, reader. The following week the Colonial Trio—Rebecca Cutter Howe, Agnes Luther Tullis, Ruth Pettit, with Mabel Leard, pianist, presented the program.

Mildred P. Kelling's large class of piano pupils gave a recital in the music room of the Grosvenor Library recently.

A midseason musicale was given by pupils of the Neighborhood House Music School, under the direction of Maud C. Stanley, the violin classes in charge of Florence Salisbury.

Pinafore was revived by the Buffalo Players, Inc., admirable performances being given in the Playhouse the week of February 9, under the direction of Charles Hoban, Jr., and Ruth Ashley Smith, vocal coach. The principals were Ruth Cumming Weiss, Margaret Heckman, Florence Ann Reid, Richard Miller, Bradley Yaw, W. Martin Griffith, John Stall and Elmer Spencer.

The initial recital of the season by pupils of the First Settlement Music School was given in February in Welame Hall. L. H. M.

Natja Score Beautiful

While New York's newest operetta, Natja, did not enjoy a long stay, the score, which is adapted from melodies by Tschaikowsky by Carl Hajos, will continue to appeal to music lovers for some time. The published numbers (Leo Feist, Inc.), at hand are: There Is a Garden in Loveland, I Hear Love Call to Me, The Magic of Moonlight and Love, Eyes That Haunt Me, and Shall I Tell Him. The cast contained four principals, who sang the irresistible Tschaikowsky music in splendid style. They were Madeline Collins, Mary Mellish, George Reimherr and Warren Proctor. The principal solos among those published and two lovely duets invariably sent the audience away humming the familiar music. There Is a Garden in Loveland takes its melody from a string quartet. I Hear You Call Me has drawn upon one of the lovely melodies of the fifth symphony. The first part of The Magic of Moonlight and Love is taken from a piano piece entitled Autumn; the refrain is very familiar but not so easy to locate. Those who enjoy singing the newest music from Broadway productions will not go wrong in looking over these selections.

Phradie Wells in Opera and Concert

Phradie Wells, soprano of the Metropolitan Opera, has many miles to travel after her regular opera season is over. She will give a recital in Warrenton, N. C., April 24, following which she goes to Cleveland to join the Metropolitan Opera Company. From Cleveland she goes back to North Carolina and Mississippi for some festival engagements. Miss Wells' concert season will extend to late in June.

De Kyzer Sings Cry of the Woman

Mar'e de Kyzer, soprano, has been singing Mana-Zucca's Cry of the Woman with success. It was enthusiastically applauded at the New York Matinee Musical on a recent Sunday afternoon.

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Marguerite Sylva
Anne Roselle
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ILSE NIEMACK

VIOLINIST

New York Times:

She was heard in Lalo's Symphonie Espagnole and proved the possession of an **unusually appealing tone**. She played the andante with a **degree of emotion very rare in one so young**. At the close Miss Niemack was recalled five times.

New York Morning Telegraph:

This young concert violinist appeared as soloist with the State Symphony Orchestra at Carnegie Hall last night and, with a curious purple flame in her eyes that certainly reflected a fire in her youthful heart, her budding personality and promising playing of Lalo's Symphonie Espagnole showed that here is a **coming artist to be reckoned with**. She is serious and has a soul locked up in that fine fiddle of hers that she played so finely. Splendidly indeed did little Ilse Niemack play last night. **Her technic was brilliant** and in the second movement of her concerto she certainly displayed a **rich full tone**.

New York Evening Post:

Then followed Ilse Niemack, a young woman violinist, accompanied by the orchestra in three movements of the Symphonie Espagnole by Lalo. Miss Niemack displayed **mellowness of tone and a pleasing technic**.

New York American:

An extra interest was introduced into last evening's program with the performance of the solo part in Lalo's violin concerto by Ilse Niemack. She is a **gifted, brilliant and enterprising musician** . . . and her **exhibition of string mastery** was a reflection of careful preparation and **scholarly execution**.



Edwin F. Townsend photo

New York Tribune Herald:

In Lalo's Symphonie Espagnole she displayed a **tone of ample size . . . good quality . . . mellow timbre**. Technically she was well equipped. There was prolonged applause at the close from the audience.

New Yorker Staatszeitung:

The soloist was Ilse Niemack, a charming violinist whose **poetic appearance** won favor for her immediately . . . and who even before her concert tour in Germany had captivated us by her outstanding gifts. . . . She has a **big, warm, well-rounded tone, musical feeling and fine taste**. Also the young artist's technic is commendable. She played the second movement with a **beautiful cantilena** . . . the last movement with grace. . . .

New York Evening World:

The State Symphony Orchestra played its swan song last night when it closed its second season with a concert in Carnegie Hall. The conductor was Ignatz Waghalter and the soloist Ilse Niemack, violinist. Miss Niemack gave a **vivacious performance** of the Lalo Symphonie Espagnole.

Extracts From Cross Country Tour, Season 1924-25:

Tacoma, Wash.:

Miss Ilse Niemack, violinist, has everything—youth, beauty, charm and talent. Her technic compares favorably with the best artists that we have heard.

Harrisburg (Pa.) Telegraph:

A charming new violinist . . . won her way into the hearts of a Harrisburg audience. Little Miss Ilse Niemack, whose name by the way, fits her exactly, made her first appearance in a lovely group of extremely musical numbers.

Harrisburg (Pa.) Patriot:

Every one was charmed with her graceful simplicity and easy poise of manner. Her exquisite rendition of Brahms' Hungarian Dance delighted the audience especially.

Poughkeepsie (N. Y.) Eagle News:

Played with a rich tone, a fluent technic and considerable musical feeling.

Indianapolis (Ind.) Star:

Miss Ilse Niemack is one of the most promising young artists that has journeyed our way in several seasons. She came with youthful charm and modesty . . . and brought with her a splendid technical equipment and considerable style and musicianship. . . . An American group was delightfully given. . . . The remainder of the program brought out some beautiful double stopping and harmonies remarkably delivered.

Leavenworth (Kansas) Times:

Displayed a fine technic and produced beautiful broad tones.

Gloversville (N. Y.) Morning Herald:

Miss Niemack created a most favorable impression and made many friends by her charming and unaffected manner on the concert platform and the splendid account she gave of herself as an artist and virtuoso. . . . Her tone is deep and broad, her technic often bewildering.

Lansing (Mich.) Capital News:

Although young, she has a remarkable poise, and the quality of her music was finished . . . particularly skillful in several difficult passages which required double stopping.

Schenectady (N. Y.) Gazette:

Miss Niemack is a charming young girl . . . and plays her violin like a mature artist . . . harmonics and runs admirably executed characterized the Zephyr. . . . Hungarian Dance by Brahms was played with such an astonishing technic and dash, that it was one of the high points of the program . . . brought out emphatically her clever technic, good tone production and independence and vivacity of style.

Carthage (Mo.) Evening Press:

She proved herself an artist of high rank . . . is possessed of a phenomenal violin talent . . . winning personality.

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KATHARINE GOODSON. In VIENNA.

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NEUE FREIE PRESSE, Jan. 25, 1925.

Katharine Goodson gave a GREAT AND RUGGED PERFORMANCE of the Brahms D minor Concerto.

NEUES & UHR BLATT, Jan. 14, 1925.

Among recent pianists the Englishwoman, Katharine Goodson, TAKES PRIDE OF PLACE. Poetic interpretation, perfection of technique, and rhythmic power characterized her performance.

BOHRENSZEITUNG (WIENER MUSIKBRIEF), Feb. 6, 1925.

An exceptional gift of touch and tasteful phrasing are combined with A RARE SENSE OF MUSICAL PERCEPTION.

ARBEITERZEITUNG, Jan. 14, 1925.

KATHARINE GOODSON. In VIENNA.

Katharine Goodson proved herself a pianist of REMARKABLE GIFTS.

SONNTAGS-ZEITUNG, Jan. 18, 1925.

Throughout the Brahms D minor Concerto she showed a solid technique and a vigorous and quite beautiful tone, besides an intimate knowledge of the work.

WIENER ZEITUNG, Jan. 19, 1925.

The pianist GOODSON stands high, both as regards interpretation and technique, and especially in the matter of touch.

DEUTSCHES VOLKSBLATT.

KATHARINE GOODSON. In VIENNA.

In Schumann's Fantaisie in C major one seldom hears such a real "Maestoso" from the hands of a woman, and just as seldom such a romantic, singing tone.

DEUTSCH-ÖSTERREICHISCHE TAGES-ZEITUNG, Jan. 27, 1925.

Katharine Goodson added Vienna laurels to her crown of fame; she deserved them in three concerts.

DIE STUNDE, Jan. 24, 1925.

Katharine Goodson (with Duxbaum Quartet) played the piano part (Brahms Quintet) WITH CONSUMMATE ART. There is but one word for the whole performance—MASTERLY.

NEUGKEITS WELT-BLATT, Jan. 24, 1925.

KATHARINE GOODSON. In MUNICH.

The English pianist KATHARINE GOODSON IS A SUPERB ARTIST. Her rich ability, her stupendous, brilliant, and magnificently controlled (though never too predominant) technique is amazing. Her remarkable gifts of touch conjured a profusion of color, nuances, and gradations of tone from the Steinway. There was great power alternating with bewitching lightness and polish. This player is altogether a temperamental being from the happy spheres.

MÜNCHENER NEUESTEN NACHRICHTEN, Jan. 25, 1925.

KATHARINE GOODSON HAS BECOME ONE OF THE GREATEST PIANISTS OF THE DAY, through her masculine plastic power and her sure handling of every difficulty in technique.

BAYERISCHE KURIER, Jan. 25, 1925.

She played the Waltz in F Major with a positively delicious humor.

NEUES MÜNCHENER TAGEBLATT, Jan. 14, 1925.

The very first number of her recital, the Brahms B Minor Intermezzo, was FULL OF EXQUISITE, DEEPLY FELT POETRY, and was given with a finely-differentiated sense of touch, a lovely cantilene and chords soft as velvet. She played Chopin with great tenderness and elegance.

MÜNCHENER POST, Jan. 18, 1925.

A pianist such as one does not often hear, a pianist who ABUNDANTLY JUSTIFIED THE INTERNATIONAL FAME which preceded her.

ALLGEMEINE ZEITUNG, Jan. 14, 1925.

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PITTSBURGH NEWS ITEMS

PITTSBURGH, Pa., March 10.—A second program of ultra-modern music was played by Gaylord Yost, violinist, and T. Carl Whitmer, pianist, at a musicale in the home of Mrs. Taylor Alderdice.

John Barclay scored as soloist with the Mendelssohn Choir in a program of Brahms music in Carnegie Music Hall. Perfectly sung was the Requiem, Director Ernest Lunt having developed his singers to a remarkable standard. Nell B. Welsh handled the soprano solos in capable fashion.

The Chamber of Commerce Chorus returned last week from Washington, D. C., where, under the direction of Harvey B. Gaul, it had sung at the Inaugural.

Under the auspices of the Friendship Circle of the Mifflin Avenue Methodist Episcopal Church, Wilkesburg, the Irwin Male Chorus gave a program in the church auditorium.

Students of the department of music, Carnegie Tech, gave a recital in the Theater of Fine Arts. Among those taking part were Marie Kleye, Katherine Hessler, Pauline Zinman, Eva Spencer, Alice Nelson and Alice Kirk.

The Neville Operetta and Salon singers, composed of Margaret McLanahan, Elmer Stephens, Gertrude Mohr, Max Kroen, Louis Wiley, Margaret Echard Rodriques, J. L. Rodriques, conductor, and Bessie Wheaton Huback gave a one-act operetta, Paquerette, in the auditorium of the Bellevue United Presbyterian Church.

The annual series of music lectures by Charles Heinrich, director of music, Carnegie Tech, is replacing his usual Saturday night organ recitals.

The largest crowd of the year, in fact the largest crowd in three years, to attend any musical event packed Syria Mosque for the second Pittsburgh recital of Maria Jeritza. The singer won an ovation, with Maximilian Rose, violinist, assisting artist, also making a favorable impression.

The Art Society course was brought to a close on Thursday with the appearance of Wanda Landowska, harpsichordist, whose initial Pittsburgh recital was a splendid success.

Students of the Mt. Lebanon School of Music were presented in the annual institute recital.

Richard Kountz, Pittsburgh composer, whose Sleepy Hollow has attained widespread popularity, has completed a piano number of decided worth that is to be off the presses within the next few weeks.

A concert of the Combined Musical Clubs of the University of Pittsburgh was given last week in the Masonic Temple, Wilkesburg, under the auspices of the Adelpian class of the Second United Presbyterian Church.

Students of the Johnstown College of Music appeared in recital in Library Hall.

B. McM.

Ellmer Zoller to Tour Orient

The list of artists with whom Ellmer Zoller, accompanist-coach, has been associated is an impressive one. It includes such prominent names as Olive Fremstad, Helen Stanley, Edward Johnson, Mabelle Addison, Merle Alcock, Cecil Arden, Vera Barstow, Dan Beddoe, Horace Britt, Edmund Burke, Anna Case, Meta Christensen, Clara Clemens, Carl Cochems, Marcella Craft, Rafaelo Diaz, Anna Fitzu, Yvonne Gall, Mabel Garrison, Lucy Gates,



ELLMER ZOLLER.

Alice Gentle, Arthur Hackett, Sue Harvard, Sascha Jacobsen, Mary Jordan, Theo Karle, Forrest Lamont, Phyllis Lett, Hubert Linscott, Francis Macmillen, Margery Maxwell, Marie Morrissey, Luther Mott, Alice Nielsen, Jean Nolan, Enrichetta Onelli, Henry Parsons, Irene Pavloska, May Peterson, Dora de Philippe, Florence Prall, Emma Roberts, Leon Rothier, Edgar Schofield, Andres de Seguro, Wellington Smith, Theodore Spiering, Stracciari, Alice Verlet, Henrietta Wakefield, Rheinhold Warlich, Corinne Welsh, Clarence Whitehill and Elizabeth Wood. Mr. Zoller also has been associated with Amy Grant in her opera recitals.

This association with prominent artists has enabled Mr. Zoller to accumulate a wealth of material for special song recitals and instrumental programs. Therefore in addition to being in demand as accompanist he also is much sought after as coach. On graduation from the Conservatory of Musical Art in Pittsburgh, Mr. Zoller continued his studies at the Conservatory in Leipzig. Returning to the United States Mr. Zoller opened a studio in New York, where he has now been located for a number of years. May 1 he begins a tour of the Orient with Edward Johnson.

Geraldine Leo Guest Artist of Apollo Club

Geraldine Leo, youthful violinist, whom Ovide Musin, veteran violinist and coach, calls "the female Ysaye," is to be the guest artist of the Apollo Club at its annual concert on April 28, at the Brooklyn Academy of Music. This club has engaged many well-known artists for its concerts.

Following her splendid debut last November under the management of R. E. Johnston, Miss Leo appeared with



GERALDINE LEO.

success at the Biltmore Friday Morning Musicale; she was also engaged to play at the Ritz-Carlton Friday Morning Musicale on a program with Moritz Rosenthal. She subsequently was the guest artist of the Chaminade Club of Brooklyn and also played for the exclusive Women's Club of Montclair, N. J., together with Rosa Ponselle.

The young artist will go abroad in June to fill engagements in Paris, Brussels and Biarritz.

Maier and Pattison in Washington

Guy Maier and Lee Pattison gave a program of two-piano music at the Department of State Club function in Washington on the evening of March 25. The new Secretary of State Kellogg, as well as members of the Diplomatic Corps, attended.

Monde Makes Columbia Records

Monde, piano-accompanist, recently was engaged to make some records for the Columbia Phonograph Company. Monde is now touring in leading vaudeville theaters.



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—Eugene Stinson, Chicago Daily Journal.

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—*Los Angeles Examiner*, February 18, 1925.

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CINCINNATI ENJOYS CHICAGO CIVIC OPERA

Four Day Visit Creates Desire For More—New York Police Band Heard—Local Musical Items

Cincinnati, Ohio, March 19.—The season of grand opera was given here March 9, 10, 11 and 12 by the Chicago Civic Opera Company at Music Hall. The limited engagement only aroused a desire to hear more opera by this aggregation of singers and to enjoy the splendid orchestra.

MEFISTOFELE

The opening night was given over to Boito's Mefistofele, with Feodor Chaliapin in the title role. There was a large audience present, and the enthusiasm was unbounded. An ovation was given the company, much of the honor, however, going to Chaliapin. From the outset he was the center of attraction and was showered with outbursts of applause. As Faust Charles Hackett was notable. Edith Mason as Marguerite made a fine impression. As Helena, Augusta Lenska was much enjoyed. Others who were effective included Lodovico Oliveriero, Flora Perini, Gladys Swarthout and Jose Mojica. The ballet was artistic and the orchestra, under the capable direction of Roberto Moranzoni, was one of the striking features of the evening.

THAIS

The second opera was Thais. With Mary Garden in the lead it was natural to presume the effect would be uncommon. The audience was large and thoroughly enjoyed the opera and its excellent cast. The costuming, singing, acting and orchestra combined to make a delightful presentation. Others who shared the honors of the evening were Joseph Schwarz and Jose Mojica.

ROMEO AND JULIET

Romeo and Juliet always arouses keen interest and when two American singers were cast for the leading parts there was added reason why it should find favor. These were Charles Hackett and Florence Macbeth. Mr. Hackett's lyric tenor voice seemed especially suited to the part while Miss Macbeth made an irresistible Juliet. Others who were effective were Jose Mojica, as Tybalt; William Beck, as Capulet; Desire Deffere, as Mercutio; Gladys Swarthout, as Stephano, and Edouard Nicolich, as Friar Lawrence. The orchestra provided splendid support and the chorus was fine.

LA GIOCONDA

The closing night was a notable event for the opera sung was La Gioconda. The title role was admirably sung by Rosa Raisa and her acting was no less effective. Much praise was also accorded Cyrena Van Gordon as Laura. Antonio Cortis was excellent as Enzo; Giacomo Rimini presented a splendid Barnaba, while Virgilio Lazzari's Alvisse was in all respects commendable. Augusta Lenska deserves special mention for her fine work as La Cica. The ballet was beautiful, the orchestra in fine trim and the chorus effective.

NEW YORK POLICE BAND

The New York Police Band gave a concert at Emery Auditorium on March 14 and a creditable event it proved to be. Under the capable leadership of Captain Paul Henneberg, the band provided a delightful evening. The soloist was Perle Barti, soprano of the San Carlo Opera Company.

NOTES

Dr. Otto Miessner, former president of the National Association of Music Supervisors and a graduate of the public music school department of the College of Music, has been appointed director of Public School Music at the Chicago Musical College.

There were special music services and an organ recital at the Church of the Advent on March 15 by Parvin W. Titus, organist and choirmaster and a member of the faculty of the Conservatory of Music.

The Orpheus Club gave a luncheon for Florence Macbeth and Charles Hackett on March 12 at the Business Men's Club.

The Choral Circle of the Hyde Park Music Club, directed by Norma Cornelius Stuebing, gave a concert at the Home for Incurables on March 16.

A benefit concert for the William H. Lytle Woman's Relief Corps was given on March 16 at the Hotel Alms when several pupils from the College of Music appeared, including Dorothy Stolzenbach, pianist; Ann Kaufman, alto; Eva Pownall, reader; Karl Payne, violinist, and Fenton C. Pugh, tenor.

Robert Perutz, of the Conservatory of Music faculty, presented two pupils in recital at Conservatory Hall on March 16, Marian Head and Robert Bernstein.

The Northside Presbyterian Church Choir, under the direction of J. Walter DeVaux, organist, a graduate of

the College of Music from the class of Lillian Arkell Rixford, has recently made a number of records for the phonograph. The soloists were Helen Edith Schimpff, soprano, and Stanley Erhardt, tenor, the latter a pupil of the College of Music from the class of Giacinto Gorno.


Grace Chatfield Bernhardt, a pupil of Grace G. Gardner, has been engaged by Elliston White to sing the role of Yum Yum in The Mikado, touring California and other western states. She is now in Chicago rehearsing for the coming operatic tour.

Vesta Zentmeyer Bangs and Dorothy Robb have been elected delegates to the national convention of the Delta Omicron Sorority, to be held at Des Moines, Ia., representing Eta Chapter of the College of Music.

Norma Cornelius Stuebing, soprano pupil of Mme. Gardini Reiner, and Roxine Beard, pupil of Thomas James Kelly, both of the Conservatory of Music, appeared before the Norwood Music Club recently in a song recital.

Sarah Yancey Kline, director of the public school music department of the College of Music, gave a lecture at the Teachers' College of the University of Cincinnati on Musical Appreciation. She demonstrated her lecture by using test methods of Dr. S. A. Courtis, director of instruction, teacher of training and research of the Detroit Public Schools, who was present.

Pupils of Jean Verd, Marcian Thalberg, Robert Perutz,



"May Peterson charmed with the perfect music of her tones, her delightful stage presence, and the beauty and novelty of her songs. The almost celestial purity and sweetness of Miss Peterson's tones, the smoothness and delicacy of her modulations, her flexibility and vivacity made everything she sang a joy. It is rare for a soprano of the coloratura type to have such beauty of tone in the lower and middle register. She sang with marvellous clearness of enunciation. She was recalled after every number."

The Lincoln State Journal said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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Mrs. Head and Mrs. Jenner, of the Conservatory of Music, appeared in recital on March 14 at Conservatory Hall.

A charming program was given by the Matinee Musical Club on March 6, in the Hotel Sinton ballroom. It was a recital of dramatized songs of the North American Indian, delightfully interpreted by Thurlow Lieurance, composer; Edna Wooley Lieurance, soprano, and Lillian Reed, flutist.

A delightful chamber music concert was given on March 5 by the College of Music String Quartet, assisted by Romeo Gorno of the piano department. Other members, all of the college faculty, are Emil Heermann, first violin; William Morgan Knox, second violin; Herman Gohlich, viola, and Walter Heermann, cello. An additional interest was a new composition by a local composer, Louise Harrison Snodgrass, studying under Sidney C. Durst of the College of Music, which was played for the first time. This was a trio fantasia for piano, violin and cello, which displayed beauty, musicianship and charm.

The cantata, The City of God, by Alexander Matthews, was given by the choirs of the Norwood Baptist Church, Mrs. Fred M. Hegner, organist, and Edna R. Kirgan, director; and St. Paul Evangelical Church, Helen P. Kuhl, organist and director, on March 8, with several soloists. It was sung in the afternoon at the Norwood Baptist Church and in the evening at the St. Paul Evangelical Church, Covington, Ky.

A special concert was given on March 7, in Music Hall, by the Procter & Gamble Chorus of 150, under the direction of Alfred Hartzell.

At the College of Music noon recital on March 14, pupils of Margaret Quinn, Sidney C. Durst, Edna Weiler Paulsen, William Morgan Knox and Irene G. Carter were heard.

Mrs. Leo Paalz, a member of the Phi Beta Sorority of the Conservatory of Music, entertained a number of the active members on March 4.

Pupils of John A. Hoffmann and Dean Frederic Shailer

Evans of the Conservatory of Music, were recently heard in voice and piano recitals at Conservatory Hall.

The Kentucky MacDowell Society held a meeting on March 9 at the Gibson Hotel.

The Monday Musical Club held a meeting on March 2 at the Dayton Street Library Auditorium to discuss the works of Bach, Beethoven and Brahms which were illustrated by the members.

An all-American program, featuring two Cincinnatians, was enjoyed when the Omicron Chapter, Sinfonia, of the Conservatory of Music, met at the home of Burnet C. Tutthill, presided over by Louis Saverne, president. George A. Leighton, of the conservatory faculty, and Harold Morris, both graduates of the conservatory and well known composers, were honored.

The Zoo Grand Opera Company has now become a fixture here. It has grown to be an organization of much magnitude. The operas sung are the best and it boasts a splendid body of singers. The coming season will extend eight weeks, from June 21 to August 15.

The Clifton Music Club was entertained by Grace G. Gardner on March 13 at her studio in the Burnet House when a program of May festival music was given.

Marcian Thalberg, of the Conservatory of Music faculty, presented a number of pupils in recital on March 7; there also being heard pupils of Jean Verd, John A. Hoffmann, Peter Froehlich and Violet Summer.

Florence Norris, head of the dramatic department, and Anna Robertson, of the piano department of Glendale College, presented pupils in recital on March 7 in the college auditorium.

An enjoyable program was given by the Upsilon Chapter of Mu Phi Epsilon, of the Conservatory of Music, under the direction of Elizabeth Bates of Indiana. W. W.

Anne Wolcott's Musicales and Reception

Anne Wolcott invited a large gathering of well known members of New York's musical and social circles on March 14 to her beautiful studio at 315 West 75th Street, especially to hear Father Finn's choir boys, who rendered Russian songs and medieval motets. Father Finn's splendid work with these youngsters is well known and his choir has won the praise of press and public alike throughout the country. Miss Wolcott has been the accompanist for the organization for some time, and through her work with Father Finn has become quite an authority on the training of the boy alto voice. On this occasion the soloists were Bennett Mintz, baritone; Helen Benson, soprano, and James Byrne, bass. The music was thoroughly enjoyed by all. A reception followed. Among those present were: Giovanni Martinelli, Ernesto Berumen, Paolo Martucci, Mr. and Mrs. Lawrence White, Mr. and Mrs. John Bland, Howard Shelly, Mr. and Mrs. James Byrne.

Degrees for Hinshaw's Figaro Company

William Wade Hinshaw's Marriage of Figaro company played at Valparaiso, Ind., the seat of Valparaiso County, on March 16, and was honored in a unique way by Dr. Howard Evans, the president of the college. Upon Ernest Knoch, conductor; Pavel Ludikar (Figaro), and John Mundy, cellist, he conferred the degree of Doctor of Music. The other members of the company, Editha Fleischer, Clytie Hine, Celia Turrill, Alfredo Valenti, Ralph Brainard, Herman Gelhausen and the following musicians, Messrs. Nave (oboe), Curan (violinist), and Foster (flutist) were honored with the degree of Master of Music.

School of Holy Child Musicales

On March 13, the School of the Holy Child, of Suffern, N. Y., gave its yearly musicale in the Astor Gallery of the Waldorf-Astoria Hotel, under the direction of Bernice E. B. Nicolson and Charlotte Bachmann, piano, and E. D. Leonard, choral director. A large audience, about 400, from New York's most prominent families, showed great appreciation of the fine interpretation of the program. The Euphonic Trio of New York assisted.

Spielter Pupil Plays Mana-Zucca Work

Dorothy Bierman, a talented New York pupil of Hedy Spielter, recently played Mana-Zucca's Valse Brillant at the Washington Heights Musical Club with success. Miss Spielter teaches many of Mana-Zucca's compositions, besides programming them herself whenever she plays in public.

Arden Singing Buzzi-Peccia Song

Cecil Arden, of the Metropolitan Opera, is singing on her programs Buzzi-Peccia's La Colombetta. At a recent concert in New Orleans Miss Arden scored an enormous success with this lovely number.

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GIANNINI

PROVED TO THE WORLD THAT SHE IS THE THRICE BLESSED POSSESSOR OF AS BEAUTIFUL A VOICE AS IT IS VOUCHSAFED THE PRESENT-DAY AMERICAN PUBLIC TO LISTEN TO.—*The Boston Herald*

A few other facts which Giannini proved at her third appearance this season in Symphony Hall, Boston, on March 15, 1925

Boston Globe

Dusolina Giannini's recital in Boston yesterday again **PROVED** that she is already a great singer and has it in her power to become the greatest soprano of her generation. Yesterday's triumph for Giannini makes it pretty safe to prophesy that within three years there will be not even standing room to be had for her concerts here.

Boston Post

Endowed with a voice such as no new singer has disclosed in recent years, Miss Giannini, on this, her third appearance here, **CONCLUSIVELY PROVED** herself a thorough musician, an expert technician, and an intelligent and discerning interpreter of many styles and schools; in brief, an artist in the completest sense of that over-worked word.

Boston Traveler

NOT SINCE THE "GOLDEN ERA," when "Dame" Melba, Nordica, Calve and others held their sway, **HAS A SINGER SO BLESSED** with a voice which is flawlessly perfect from every ethical and technical standpoint **BEEN HEARD HERE.**

Boston Transcript

Within memory, **NO RISING SINGER HAS DISCLOSED SUCH DIVERSITY,** and sustained such evenness of ability as Dusolina Giannini.

Christian Science Monitor

This singer possesses a voice of **TRULY EPIC PROPORTIONS,** with powerful, sustained tones, large, resonant, and impressive. A **SUPERB DIGNITY ENHANCES HER VOICE,** which she uses almost faultlessly. So careful and clear is her diction that every word is intelligible. But the most unusual feature of Miss Giannini's voice is the steadfast brilliance which characterizes her long sustained notes. She sang Beethoven's "Die Ehre Gottes" with this sturdiness, and the resulting impression of faith and fundamental belief was amazingly moving.



The few dates still available for season 1925-1926 will be assigned in accordance with her itinerary—immediate application advisable.

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SERGEI KLIBANSKY TALKS ABOUT METHODS

Offers Splendid Suggestions and Advice to Students—Believes Teachers Should Throw Off Policy of Isolation—Chicago Musical College's Endorsement

Sergei Klibansky, the well known New York teacher of singing, was recently interviewed by a representative of the *MUSICAL COURIER*, who sought to obtain from him some ideas in regard to his method of instruction.

"I would rather not use any technical terms in speaking of my work," said Mr. Klibansky. "Perhaps I can describe it best by calling it a 'perfectly natural' method, and perhaps my treatment of the pupil from the psychological point of view will be the most interesting thing about it to the average person.

"I believe, first of all, in an attitude of cheerfulness and absolute kindness on the part of the teacher toward the pupil; not only is my reason for this psychological, but it is also actually physiological. With the temperament of the born singer there often goes an exquisite sensitiveness to outward impression, reacting very promptly on the physical condition of the subject. To speak plainly, if I, as teacher, take toward you the attitude of half-dictator, half-king, which is assumed by many great teachers as well as by many charlatans who have only the attitude and nothing else, and you happen to be feeling nervous, what is the result? Your muscles tighten; absolutely unknown to you, you are tense all over.

"I try to have my pupils feel that there is literally no obstacle that their will cannot overcome; but I do not tell them there are no obstacles for them. You see? There is very little room in my philosophy for the drill-sergeant attitude, as I think I made clear, but one thing I do not allow, and that is for the pupil to say 'I can't do this or that.' I show him that one can literally hypnotize oneself into a cheerful and happy frame of mind, and then 'I will do this, even if it is hard,' follows as a matter of course.

A TEACHER'S GREATEST JOY

"What is the teacher's greatest joy, Mr. Klibansky?"

"The greatest happiness I have is to see the look on the face of a pupil when it first comes to him that he can produce a free tone; that he has been given a power he never had before. That minute I would not change with anybody. The receiving of money from the pupil who simply takes his lesson as a matter of duty or looks on it as a business transaction is, in comparison, as disagreeable a thing as can be imagined. Even better than singing myself, I have always liked teaching; I think I must have been born for it.

"A concert artist must think first of himself in order to do justice to his art and the public. I therefore came to the conclusion that it is not possible for an artist to be an inspired teacher, as his teaching would be secondary. A teacher must be able to sing for a pupil, by way of explanation, something which an artist can not do if he has a concert ahead of him for the evening. When I awoke to this realization I decided to devote myself entirely to the profession of a teacher, and this work has required all of my concentration.

"The influence of a teacher's personality on the work of his pupils is great, and only by concentrating all his thoughts can success be accomplished. When I feel tired my pupils at the studio do not sing as well as they do on the days when I am able to exert my full influence without handicap. A teacher must be able to inspire confidence in the pupil, and this is especially the case with vocal students, as the physical and mental conditions influence the organs instantly. The confidence of a pupil in his own voice and ability is easily shattered, and often the teacher has to restore confidence before he can expect to see progress.

"It is of course a pleasure to teach pupils who have fine natural voices, which need only careful guidance, but I experience more satisfaction when I develop unpretentious voices, and astonish the pupil with results he never expects to get. It is a great mistake for students with insufficient talent to contemplate a public career, when with the proper instruction they might become successful teachers, supposing, of course, that they have an inclination for the profession.

"This for the students who contemplate a career. For those who study for pleasure it may be said that besides the enjoyment the work affords it will enable them at the same time to enjoy the work of artists in a very different way. They will go to the opera and concerts and will have acquired a sense, and, to a certain extent, a right to judge the work of others. It has always been my aim to give a number of public recitals for my pupils during the season, for in these appearances they reveal to me qualities that are not apparent in the studio. It also affords them opportunity to overcome nervousness and to gain poise and control. These concerts mean additional work for the teacher, but they are of tremendous value to the students.

"In looking back on my career I find that the work I have accomplished in the development of my voice as an artist is my most valuable asset in the profession of a teacher. In my opinion, a pupil might as well read a book on the voice as to study with a teacher who has only theoretical knowledge and cannot sing himself. This, however, works in one way only, as it does not by any means

prove that every fine singer is a good teacher, for to know and to be able to impart are two very different matters.

"It is one of my particular desires to have my pupils get as much practice as is possible. For this reason I give many recitals, both in and out of town, and find opportunities for my pupils to appear as often as I can.

"Recitals are a revelation generally to pupil and teacher. Occasionally the pupil who, alone in the studio seems most unprepossessing, blossoms out when before an audience, and does better work than ever before. Sometimes, of course, it is just the other way, and a student will be far less successful when confronted by listeners than when working alone. It is a good thing also to take pupils out of town, and let them be heard there; in the first place it enables them to face different types of audiences, each time, and, most important, it takes them away from their friends. Naturally at student recitals they have many of their friends, most of whom are very enthusiastic. When they make a success before strangers, however, it gives them more confidence and changes their attitude.

TAKING ADVANTAGE OF OPPORTUNITIES

"There is another deplorable tendency among singers which I must mention, and that is their failure to take

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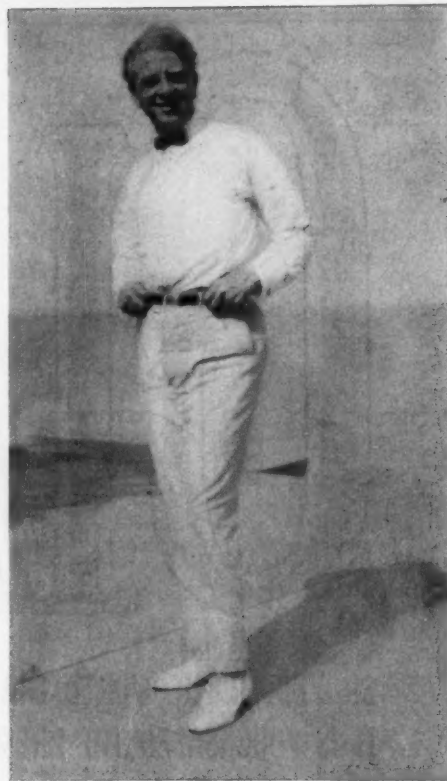
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advantage of every opportunity that comes their way. Most young singers prefer to sit down and wait for the great opportunity. They prefer to sit useless until they get an appointment in some big opera company, where occasionally they may get a chance at the minor role, rather than taking advantage of what is at hand. I believe singers should sing whenever they get an opportunity, the oftener the better, for you never know what form and in what way this uncertain Great Opportunity will come—and in the meantime it is best to get experience. Teaching among pupils also is to be encouraged.

SOUND ADVICE

"To the young men and women who come to the large centers to study music, many with high hopes of becoming great artists with meteoric careers, forgetting the years of study that must precede it, I advise:

"Do not be discouraged and think you have failed because you do not dazzle New York and get a Metropolitan engagement, or win a national reputation as a great virtuoso. If you can become successful teachers and carry the principles of true musicianship back to your home town, you may be the means of helping some genius to build that elusive shining bridge of which you dreamed. And even if you never succeed in awakening the divine spark in a single pupil you will have laid the cornerstone of your bridge when you build in your community a substantial foundation of appreciation of the best music. Most of us have to be hewers of wood and drawers of water, but if we use the wood we have gathered to build the best shed we know how to fashion, we can still feel that we have not failed, for success is only relative, and the man and woman



SERGEI KLIBANSKY,

who made such a splendid impression last summer in his first season in Chicago, has been re-engaged to hold master classes at the Chicago Musical College, beginning June 29.

who is true to his ideal of art, who instills that ideal in others, is a great teacher.

"Dr. Frank Crane has a little essay entitled *Lighted Windows*, in which he speaks of moments of discouragement when the smile of a passerby proves a beam of joy, of the random sentence in a book which has heartened you, of the helpful letter in your mail which has given you fresh courage. If your music brings that moment of joy in a human heart, you are as a lighted window and have not worked in vain, and the shadowy bridge of your dreams has begun to take a tangible form.

BETTER PROFESSIONAL ATTITUDE

"What a change seems to be coming over the vocal teachers of this country! The leaders of the profession are stirring their fellows to a new professional attitude, bidding them eschew the policy of jealousy and selfishness, and adopt a standard of ethics commensurate with the art they teach.

"Vocal teachers should throw off their policy of isolation, and emulate the medical profession whose discoveries are common property. Too many teachers are now over-alert to hide their methods, and to preserve intact and unchanging—almost petrified—their particular formulas for vocal teaching. How much better to acknowledge each other's virtues and learn from one another! Personally, I am very glad to hear of a better way than my own, or to be told of an easier and more efficient method of acquiring the same result.

"After all, the end sought by all good teachers is the same; why not take each other's advice for errors?"

"A constant openmindedness is one of the essentials of a good vocal teacher, as it is for a successful profession or business. Cooperation in every field of the musical profession will be of great advantage to teachers and pupils. With the thousands of music students who come to New York every year, there is work for a large number of good teachers, and constant rivalry is unnecessary."

CHICAGO MUSICAL COLLEGE ENDORSES KLIBANSKY

The Chicago Musical College writes of Mr. Klibansky: "In engaging Sergei Klibansky, member of the American Academy of Teachers of Singing, for its 1925 Summer Master School, the Chicago Musical College believes that it has secured one of the most notable instructors of modern times. As it is not what a master says, but what he does, that proclaims his distinction, the great reputation of Mr. Klibansky's teaching is based upon the brilliant accomplishments of a multitude of students. Many of Mr. Klibansky's students are appearing in European opera houses; some are principals in light opera organizations, and others are valued faculty members of colleges and universities."

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AS LORIS IN FEDORA

AT the outset of his career it was apparent that TOKATYAN was most fortunately endowed in the matter of voice, inherent singing talent, and the flair for the operatic stage.

Warmth of tone and a technique in which certainty and ease were ever conspicuous prompted experts to predict for him a splendid future.

When this young tenor was first heard in opera in this country he attracted special attention. Then came his opportunity with the New York Metropolitan Opera Company, which he improved steadily.

Henry T. Finck, during his final service as music reviewer for the *New York Evening Post*, wrote of TOKATYAN: "Keep an eye on him." That was in 1923. The TOKATYAN of today is a mature artist . . . as is evidenced by the use of his voice, its increased firmness, its continually growing color and appeal.

Music chroniclers for the daily press of New York, Chicago and Philadelphia have repeatedly expressed themselves concerning the accomplishments of this young tenor in terms of highest approbation.



AS FENTON IN FALSTAFF

TOKATYAN



AS CORENTINO IN DINORAH

DURING the season now approaching its close ARMAND TOKATYAN has appeared with success at the New York Metropolitan Opera House in the leading tenor roles of the following operas: *Boris Godunoff*, *Thais*, *Cavalleria Rusticana*, *Falstaff*, *Faust*, *Fedora*, *Dinorah*, *Lucia di Lammermoor*, *Oracolo*, *Carmen* and *Boheme*. Such a record is sufficient indication of the range of the tenor's versatility and vocal and dramatic resources.

COMMENTS OF THE PRESS

"Mr. TOKATYAN was a most amusing Corentino (Dinorah), always bringing a new touch of comedy into the scene, yet NEVER EXAGGERATING, and NEVER LETTING HIS RUSTIC NONSENSE GET IN THE WAY OF THE MAIN ACTION."

The New York Post (ERNEST NEWMAN),
January 23, 1925.

"ARMAND TOKATYAN, tenor, was FENTON and sang ADMIRABLY."

The New York Evening World.

"ARMAND TOKATYAN as LORIS in *Fedora* was an ARDENT and impressive lover."

The New York American, January 2, 1925.

"Mr. TOKATYAN as the half-wit (Corentino in *Dinorah*) gave a SPLENDID PERFORMANCE."

The New York Evening World, January 23, 1925.

"Mr. TOKATYAN emphasized the favorable impression made last year appearance, HIS TRUE TENOR RESONANCE AND PLEASING SYMPATHETIC QUALITY."

The Bulletin (Philadelphia), February 4, 1925.

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MARCH 23

Elisabeth Rethberg

Elisabeth Rethberg, Metropolitan Opera soprano, gave her first recital in this city at Aeolian Hall on March 23. Evidently Mme. Rethberg's fine singing at the Metropolitan for the last three seasons has won her a large number of friends for there was the unusual spectacle of a debut recital that filled the hall to overflowing and a program that was delayed at the start until extra chairs could be placed on the stage.

Mme. Rethberg's singing proved how thoroughly she deserved this unusual tribute. She began with Mozart's *Ridente la Calma*, followed it with Beethoven's *Adelaide* and sang them both very well, though it was evident that she was a little nervous because of her unwonted surroundings. The second group was Schubert, *Der Lindenbaum*, *Geheimes*, and *Gretchen am Spinnrade*. By the time she reached the latter song she had entirely recovered her composure and felt herself right at home. She gave a deeply emotional reading of the famous song, one which started her audience to loud and long continued applause.

Of Brahms she sang first the *Es Reist ein Herr auch Sein Knecht*, a rather long drawn out folk ballad, and then two

of the exquisite *Zigeunerlieder*, rising to a passionate outburst in the first and singing the dainty second one with exquisite delicacy of touch. For an encore she sang the *Vergehliches Standchen*; the encore after her first group was Schubert's *Die Forelle*. Then came a group of Joseph Marx's songs, among them *Und Gestern hat er mir Rosen Gebracht*, a number of quite unusual beauty with a magnificent climax which Mme. Rethberg brought out in a truly moving manner. This had to be repeated. The final group began with Frank Bibb's not especially attractive arrangement of the *Londonderry Air*, and had songs by Rybner, Denmore and an excellent arrangement by Samuel Endicott.

Mme. Rethberg brought to the concert platform that same beauty of voice and that same splendid technic of vocalization which has made her a favorite in opera and proved her versatility by the skill with which she adapted herself to the changed conditions of the concert platform. It was a genuine joy to hear so many fine songs sung with such beauty of tone, such thorough comprehension of their contents and such complete mastery of expressive means. Mme. Rethberg's recital debut was one of the outstanding successes of the season. She has opened a new field (and doubtless a profitable one) for herself.

MARCH 24

Philadelphia Orchestra: Cortot, Soloist

Leopold Stokowski and the Philadelphia Orchestra began their program at Carnegie Hall on March 24, with a

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PERSONAL REPRESENTATIVE to S. L. Rothafel (ROXY)

brilliant performance of the superficialities of the Berlioz *Carneval Roman* overture. Then Alfred Cortot, splendid musician and fine pianist, took the piano part of Cesar Franck's *Symphonic Variations*, one of the most human and enjoyable works of this rather austere composer. After which the roast beef of the evening came in the Chausson symphony, decidedly Wagnerian and yet decidedly Chaussonian. After the intermission Mr. Stokowski walked on down the genealogical path of French music by giving an exquisite performance of the greatest masterpiece for several generations past, the Debussy *Afternoon of a Faun*, in which first flutist Kincaid's exquisitely beautiful tone—of a warmth remarkable in the flute—did the solo honors to the joy of all hearers.

Still nearer to today he came then with the first performance here of Germaine Tailleferre's piano concerto, with Mr. Cortot—who played from notes—at the piano. Mme. Tailleferre is the only feminine member of the *Groupe de Six*. In this work she has adopted the latest fad of the young people, the cultivation of the classicists. It is a sort of pseudo-Bach, pseudo-Handel affair, not at all disagreeable to listen to but also quite unimportant—something that was nice to have heard once, for it is well written for both piano and orchestra, but not exciting enough to call for a second hearing. It was decidedly tuneful—in a Bach-Handelian sort of way—and astonishingly free from dissonances or cacophony. The audience gave it rather dull applause. Mr. Cortot came out and bowed. A few individuals continued the scattering handclaps. Mr. Cortot came out again and brought Mme. Tailleferre. The whole house at once burst into loud applause and she was called back three times. No wonder! If Mme. Tailleferre could only keep up the same high standard of beauty in her composition as in herself, there would be a new female Beethoven.

And just to end things smoothly there was somebody's orchestral transcription of a not very exciting piano piece by Albeniz called *Fete-Dieu a Seville*. Altogether a satisfactory program and gorgeously played. The Philadelphia Orchestra has always been good, but this year it has been brought to a point of perfection such as is rarely attained by any orchestra anywhere.

Olga Steeb

Olga Steeb, a young pianist from California who has already won favor here in her own recitals and as a member of the Griffes Group, was heard again in recital at Town Hall on Tuesday afternoon. She revealed the same excellent qualities which have commended her to New York audiences heretofore and in addition a growth in general artistic style. Her program was headed by a French group—Rameau, Daquin, Couperin and Cesar Franck's *Prelude, Choral and Fugue*. These Miss Steeb played with clarity and fluency, but it was in the second group—the Griffes works—that the artist did her best work of the afternoon. In the *White Peacock*, *The Fountain of Acqua Paolo*, and a scherzo, the message of that eminent American composer was delivered with much beauty and with particular sympathy and understanding in the effective interpretations of Miss Steeb. There was a delightful languor and subdued and subtle coloring in the first, while in the *Fountain* there were fine nuances and exquisite delicacy. Miss Steeb excels in this sort of composition requiring lightness of touch and shaded delicacy. The scherzo, too, with its contrasts of calm and energy, was interesting. Miss Steeb is gifted with a keenly artistic imagination. A Chopin group in conclusion contained the *fantasy, berceuse, an impromptu and the scherzo op. 39*. Throughout, a lovely tone was employed. The soloist was cordially received by a large audience and added several encores to her program.

Vera Jachles

A pianist by the name of Vera Jachles gave a recital in Town Hall on the evening of March 24. Her name is unknown on this side of the water, but it will be a familiar name before long if the excellence of her playing and her appeal to her audience are an augury. She is Russian, and she played some Russian things—Medtner, Glazounov—but has evidently an international feeling, for she did the music of Chopin, Liszt, Debussy and Brahms quite as effectively, and as a whole her performance was very creditable indeed. She has force, very brilliant technic, and a certain charm of performance that defies analysis. She plays with clarity and nuance, and her interpretations indicate musical feeling as well as training. She should find easy success in America.

MARCH 25

Frieda Hempel

Frieda Hempel sang before the usual crowded house at Carnegie Hall on the evening of March 25, assisted by Conrad V. Bos at the piano and Louis P. Firtz, flutist. Her program, though offering some of the brilliant numbers the general public so greatly delights in, also included works of a more serious nature, musically speaking, and which Miss Hempel does with a dramatic force and interpretative intensity within the reach of very few coloratura sopranos of this generation or of any other. Such songs as *Es blinkt der Tau* (Rubinstein), *Frühlingsnacht* (Schumann), *Traum durch die Dämmerung* (Strauss), *Niemand hat's gesehen* (Loewe) demand far different treatment from the Grand

WOLFSOHN MUSICAL BUREAU ANNOUNCES



Photo © Mishkin

JOAN RUTH

Soprano Metropolitan Opera Company

Re-engaged Metropolitan Opera Company 1925-1926

Re-engaged Maine Festival October, 1925, to sing the title role in "Martha"

Engaged to sing in "Romeo and Juliet," "Boheme" and "Rigoletto" in Coast to Coast tour with EDWARD JOHNSON of the Metropolitan Opera Company beginning February 15, 1926.

MANAGEMENT:

WOLFSOHN MUSICAL BUREAU, Inc., - 250 West 57th St., New York

Aria di Bravura from La Sonnambula (Bellini) or the aria from The Daughter of the Regiment (Donizetti).

It is due very largely to the fact that Miss Hempel encompasses these two divergent styles that she may be called one of the greatest artists of the day. It is an accomplishment quite unique and exceptional and one which deserves the widest publicity if only as an example of what can be accomplished with the proper ideals and the requisite gifts. At her Carnegie Hall concert Miss Hempel offered her hearers a variety of tone color that was nothing less than amazing. For every phrase and sentiment she found the appropriate nuance, and the phrasing of the music, the frequent changes of speed, the ritards and accelerandos, demonstrated a musicianship of the finest sort augmented by an instinct that was unerring.

It is trite and empty to say that Miss Hempel displayed a perfect vocal equipment. Of course she did. But that is the smallest part of her mastery. Her technic is used by her not as an end in itself but merely as a means to an end. And that end and aim is the interpretation of real music in a real manner.

On her program were four American songs—Invocation to the Gun God (Troyer), To a Butterfly (Powell), Cou (Eames), Rondel of Spring (Bibb). The Eames song was especially effective and was an extraordinary exhibition of fine singing, the ennobling and idealizing of a somewhat fluffy piece of Americanism. There were also Swiss, French, Italian and German folk songs which were enjoyed.

The audience was enthusiastic and there were many recalls and encores.

Music School Settlement

The pupils of the Music School Settlement, of which Melzar Chaffee is director, gave their spring festival concert on the evening of March 25 in Town Hall. It was an interesting program and one which served to display the talents of individual students, as well as excellent musical combinations such as the Choral Club and the Junior and Senior orchestras.

The first mentioned orchestra opened the program under the efficient direction of Fannie Levine and the latter concluded it, also playing with Stella Leff, pianist, the first movement of Bach's D minor concerto. The soloists were David Novick, violinist, accompanied by Louis Polansky; Anna Dittell, cellist, accompanied by Lilly Grimberg, and Emanuel Hirsch, violinist. Participating in the adagio and minuet from Haydn's quartet in C were William Chosnyk, first violin; I. Madoff, second violin; M. Greenspan, viola, and D. Rogenetsky, cello, and they played it very well indeed. An interesting number was an adagio and fugue by Gertrude Price, a member of Mr. Schlieder's composition class, excellently presented by H. Feinman, violin; A. Seideman, viola, and H. Seideman, cello. The Choral Club, under Edmund Jahn, conductor, displayed excellent harmony in its three selections.

Perhaps the most enjoyable feature of the evening were the folk songs and dances of various nations played as duets by pupils of Miss Valentine's ensemble class. These fourteen pretty little girls, dressed alike in white, individually and collectively drew enthusiastic applause.

Amy Evans

There is no use disputing the fact that personality and clothes go a long way toward winning the favor of an audience even before a note is sung. And when to these assets are added a beautiful voice and intelligent and delightful interpretations, success is sure to follow.

Amy Evans made her New York debut at Aeolian Hall on March 25. The house was well filled and the audience enthusiastic. She had the valuable assistance of Richard Hageman at the piano.

The program opened with Handel's Rend'il sereno al ciglio (Sosarme), the other numbers in this group being Mozart's Voi che sapete (le Nozze di Figaro) and Rossini's Inflammatus (Stabat Mater), the last named being especially well done and arousing great applause. For her second group she chose Brahms, Schubert, Schumann and Strauss, these proving beyond a doubt the thorough study she has made of these celebrated German masters. Nor was her French any the less effective, for in her third group she sang four early French songs arranged by Tiersot and Dourlens: Je sais attacher des rubans, from Les Oies de Frere Philippe, arranged by Liza Lehmann. The concluding group contained selections by Arne, Frank Bridge, Martin Shaw, and an Old English and an Old Welsh number. Of course there were encores, many of them, all made necessary by the insistent applause of her hearers.

Miss Evans has a full, rich and powerful voice, always under perfect control. Her songs appeared to be easily sung and there was no forcing nor effort in her work. It was a delightful evening from beginning to end.

MARCH 26

Hilda Kramer and Dorsey Whittington

Hilda Kramer, soprano of the Vienna Volksoper, was heard in joint recital with Dorsey Whittington, pianist, at Aeolian Hall on March 26. Mme. Kramer sang two groups of Schubert, finding her best expression in Der Erlkönig, and a group of her Croatian songs. She had clarity and volume, though some of her softer tones were more pleasing. She was skillfully accompanied by Charles King. Mr. Whittington played Brahms, Schumann, Beethoven-Busoni, Chopin and Liszt numbers. This young pianist grows steadily in his artistic capabilities and gives genuine pleasure in his musically interpretations. He plays with a refreshing spontaneity and wealth of expression. A good size audience applauded vigorously.

New York Philharmonic: Samuel Gardner, Soloist

At the concert of the Philharmonic Society on March 26, interest centered in the performance of Samuel Gardner's violin concerto. The work was written in the summer of 1920 and performed in its original form for the first time in December of that year at Providence by the Boston Symphony Orchestra under Monteux. It was also given in St. Louis and then withdrawn by Mr. Gardner who wished to revise it, which he did in the summer of 1923.

This not only was its first performance in New York, (Continued on page 34)

Berlin's Verdict

Was

TRIUMPH No. 2

Philharmonic Concert March 11th, 1925

KONZERT-DIREKTION HERMANN WOLFF UND JULES SACHS
BERLIN W. 9, LINKE-STRASSE 42

PHILHARMONIE
BERNBÜRGERSTRASSE 22-23

Mittwoch, den 11. März 1925, abends 7 1/2 Uhr

Konzert mit dem Philharmonischen Orchester

Dirigent:

ERNÖ RAPEE

I.

Scheherazade Rimsky-Korsakoff

II.

Abenteuer in einem Kinderwagen . . . John Alden-Carpenter

- a) Im Wagen
- b) Der Polizeimann
- c) Das Werkel (Hurdy-Gurdy)
- d) Am Teich
- e) Hunde
- f) Träume

(Erläuterungen umstehend)

III.

Ein Heldenleben Richard Strauss

(Tondichtung für grosses Orchester op. 40)

Celesta: „Schildmayer Pianoforte-Fabrik“
Potsdamerstrasse 27b

Während der Vorträge bleiben die Saalfüren geschlossen

B. Z. am Mittag:

Erno Rapee proved himself an extremely capable, keen musician with sure emotional background and all technical means at beck and call.

Boersenzeitung:

He is a conductor with natural feeling for the dynamic flow of the music.

Allgemeine

Musikzeitung:

Erno Rapee brought his profound musicianship to bear on their interpretation. He is a

conductor with natural dynamic talent.

Signale:

Erno Rapee made a fine impression at the head of the Philharmonic Orchestra. He not alone showed himself absolutely familiar with the composition but led the orchestra elastically with beautiful freedom in rhythm. His interpretation and grading of the dynamic contrasts were most careful, so that the charm of the music was brought out with the maximum of effect.

Die Zeit:

Erno Rapee is a technically perfect conductor with fine feeling for orchestral color and understands perfectly how to bring into best light the tonal beauty of our Philharmonic Orchestra.

Hamburger

Fremdenblatt:

American conductor, Erno Rapee, introduced himself most successfully. He has very precise gestures and the ability to bring out the inner melos.

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MARIA IVOGUN	MARION TELVA
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MARY LEWIS	VINCENTE BALLESTER
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JOAN RUTH	RATH
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CHARLES HACKETT	OWSKY
EDWARD JOHNSON	DAI BUELL
ALLEN McQUHAE	JOSEF HOFMANN
	BENNO MOISEWITSCH
Violinists:	NIKOLAI ORLOFF
JASCHA HEIFETZ	MORIZ ROSENTHAL
CECILIA HANSEN	JOHN POWELL
ALBERT SPALDING	OLGA SAMAROFF
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Florence Austral's Rapid Rise to Prominence

Florence Austral, dramatic soprano, who has been appearing in concerts, operas, oratorios and recitals throughout the British Isles, has been engaged for the Cincinnati Music Festival and will make her American debut there early in May, her first appearance on this continent.

Miss Austral has had a remarkable career in the music world, having risen from an inconspicuous town in the Australian hinterland within the short space of six years, making numerous appearances in Covent Garden, London, and is now considered a leading Brünnhilde of the English operatic stage.

Interviewed recently in her residence in London, Miss Austral told of some of the exciting adventures of only a few years ago when she was living in the Australian "bush," and of her phenomenal rise from obscurity to her present prominent place in the concert world.

"I never knew any good music until 1914," she declared. "I never even heard an opera until 1918. Of course I used to sing ballads and little songs as an amateur at charity and church concerts in my native town in Australia."

"Then, in 1914, just for the fun of it, I entered in the competition for the Ballarat Victoria competitive music festival. When Fritz Hart, director of the Melba Conservatorium in Melbourne, who was the judge, heard me sing he said immediately, 'You are Brünnhilde!'"

"I knew so little about Wagner or his operas, I said: 'What's that?' That seems a strange confession for a person who is now considered the Brünnhilde among British singers, but it was the truth. I had never heard of Wagner."

Miss Austral then told of an incident that happened to her in the Australian "bush."

"I was guest of one of the big farmers," she said, "when an accident happened to one of the men and it was necessary to get a doctor. The nearest medical man was thirty miles from the homestead. In those days I used to ride anything, so I ran to the stables and saddled the first horse I found and rode for help. I almost needed help myself, for very soon I had discovered that in my haste I had taken a horse which had been ridden very little, and the brute simply bolted with me. However, thirty miles is a long run and my determination to stick to the saddle was greater than his determination to misbehave."

"I found the doctor and he started for the homestead in his motor car. After a short rest I rode back, for I was not going to allow that horse to get fresh again. I rode him hard over the thirty miles return journey. In fact, he was quite tame by the time I had finished with him. That same night I sang at a little concert for the local 'bush' church."

"I miss the lovely sunshine of my native country very much here in London, but I love England and its public. There is no town of importance where I have not sung, either in opera, or in concerts or oratorios, and the public has always given me the greatest encouragement. Yes, I have been very lucky. In fact, I cannot remember any ill luck in my life."

"Only once, I did have one misfortune. A burglar broke into my flat last month and stole some of my loveliest frocks, and some jewelry, also all my furs, \$800 worth, if you please! I almost suspect that it must have been a female burglar."

"I look forward to my visit to America as the biggest experience and biggest opportunity in my life. I am very glad of the opportunity to sing at the Cincinnati Music Festival and I expect to enjoy my visit to America this spring very much."

Chamlee to Appear in Opera in Europe

Mario Chamlee, Metropolitan Opera tenor, has accepted a number of engagements in the leading opera houses in Europe for next season and will sail for abroad early in the fall to make his appearance in opera on the Continent. He will return late in the fall for the opening of his Metropolitan season in New York. Late in the winter he will go to Europe again for more operatic appearances there.

On his last European tour Mr. Chamlee made a tremendous success and has been demanded back for the last two years, but his numerous engagements in this country have prevented his going.

Alfred Corning Clark Hofmann's Benefactor

In an interview recently given out to the press, Josef Hofmann, pianist, revealed that it was the late Alfred Corning Clark who acted as his benefactor and had given a fund of \$50,000 to be used for the pianist's education.

"While he lived," said Mr. Hofmann, "he insisted that his name must not become known. But now that he is dead I feel it is right to disclose it. Alfred Corning Clark was the possessor of a large fortune, which he used most generously. I was only one of many he aided to careers in the arts. He offered to provide for my education with such liberality that my father would be set free to devote himself entirely to overseeing my training in Berlin with Rubinstein."

"In 1894, six years after leaving America, I made my first public appearance again. One night in Folkestone, England—I don't know how it happened—there in the audience was Mr. Clark. When the concert was over he spoke kindly to me and gave me a beautiful diamond ring. I never wear it, because pianists don't use rings, but it is one of my cherished possessions. That night, and one day when Mr. Clark was in Berlin, were the only times I ever saw my benefactor."

Mildred Seeba's Success in Montreal

Mildred Seeba made her first appearance in Montreal in concert on March 19, when she sang at a concert with the Montreal Little Symphony Orchestra. The Montreal Star declared: "Mildred Seeba, an American from the South, is so new that she only discovered herself in opera at the beginning of last year. She has a rather unusual soprano voice which should do as well in opera as in concert. The aria, Ritorna Vincitor, from Aida, showed it off to advantage, but it also told well in the songs which followed."

Wolfsohn Concert Prices Further Reduced

Following upon the tremendous success and popularity of the Wolfsohn Subscription Series of concerts at Carnegie Hall this season, when leading concert artists have been heard at almost half the usual prices charged for such concerts, the Wolfsohn Musical Bureau Inc., is establishing a

similar series in Boston, Philadelphia, Washington, and a number of other cities next season. Plans are now ready to be announced for the series next season in New York.

As a result of the demand for this plan of subscription series at the special low prices of \$5, \$8, \$12.50 and \$15 for the entire series of ten concerts, the Wolfsohn Bureau has been overwhelmed with applications and inquiries regarding plans for next season. Because of this demand the Wolfsohn Bureau is giving two series next season, a Saturday Series and a Sunday Series. The management has reduced the dress circle seats from \$12.50 to \$10.00, a further reduction from last year.

Lucrezia Bori as Melisande

"It is a pleasure to be able to say that Miss Bori brought Melisande to life—in her own way, a way that departed from the traditions we have known here; yet in an incarnation that had unity of plan and lines, sensitiveness of feeling, delicacy and vividness of denotement. At her best she was truly touching, as in the final love scene in the park, and in that scene of insupportable pathos and beauty, the death of the shadowy inarticulate, enigmatic little Princess, that haunted creature, 'so quiet, so timid, so silent.'" Thus wrote Lawrence Gilman in the New York Herald Tribune of March 23, 1925.

Hansen for Paris and London

Cecilia Hansen, at the close of her second American tour, is going abroad to make her first appearances in Paris and London. Miss Hansen has already been engaged to appear as soloist with Koussevitzky and his orchestra at the Paris Opera House, when she will play the Mozart concerto with this orchestra. After this appearance Miss Hansen is planning to give two recitals in Paris at the Salle Gaveau. She will be accompanied by her husband and accompanist, Boris Zakharoff.

Heifetz Not Known

While in Los Angeles recently, Jascha Heifetz was called up on the phone by a prominent resident. When this man asked for Heifetz the telephone girl couldn't get the name at all, and finally the gentleman in desperation shouted: "The violinist!" He was then connected—with the orchestra in the dining room! Heifetz' fame was great enough to jam the largest hall in the city with his admirers, but the telephone girl had never heard of him.

Werrenrath Still on the "Go"

Reinald Werrenrath continued covering territory rapidly through the month of March, singing in Roanoke, Va., Washington, Trenton, New York, Detroit, Ottawa, Montreal and Amherst among other places.

Whitehill with the St. Louis Orchestra

Clarence Whitehill, baritone, who recently made such a tremendous success in the part of Golaud in Pelleas and Melisande, has been engaged to appear as soloist with the St. Louis Symphony Orchestra next season.

Harold Samuel with Friends of Music

Harold Samuel, English pianist, whose Bach recitals have become celebrated and extraordinarily popular, has been engaged to appear as soloist March 7, 1926, with the Friends of Music in New York.

McQuhae for Syracuse

Allen McQuhae, tenor, has been engaged by Prof. Howard Lyman, director of music at the University of Syracuse, to sing the tenor role in The Swan and the Skylark at the University on May 7.

Akron to Have Wolfsohn Course

The Wolfsohn Musical Bureau, Inc., has announced the dates and artists to appear in Akron, Ohio, in the Wolfsohn course in that city.

John Powell for Buffalo

John Powell, pianist and composer, has been engaged as one of the leading artists to appear in the All-American music festival to be held in Buffalo next October.

Salmond Engaged by Minneapolis Symphony

Felix Salmond, cellist, has been engaged to appear as soloist with the Minneapolis Symphony Orchestra next December.

YOUNG AMERICANS SCORE IN DRESDEN CONCERTS

DRESDEN.—A young American violinist, Cyril Towbin, has scored an almost sensational success at a recent concert here, giving a masterly performance of the Glazounoff A minor concerto (last heard here from Heifetz in 1913), an interesting Suite Bizarre, for violin and piano, by Joseph Achron, and other exacting works. Towbin made an excellent impression at his first appearance here a year ago, but seems to have grown considerably since then, being adjudged one of the best of his profession by critics here. His technic is extraordinary and his constructive ability remarkable. The tone which he draws from his instrument, a beautiful Nicola Gagliano, is a feast to the ear.

Another American, Roland Bocquet, was helped to a striking success, as a composer, by Walter Schaufuss-Bonini, a young German pianist, who played Bocquet's fourth (!) sonata with utmost virtuosity and fine understanding. The work is full of swing, replete with novel yet melodic charm, and rises to monumental climaxes. It has many genuinely personal traits and ought to be a valuable addition to piano literature.

In general, musical life is flourishing here. There have been some notable anniversaries, such as that of Friedrich Plachke, who has been the heroic baritone of the Dresden Opera for twenty-five years. He was tendered a wonderful homage at a special performance of the third act of Meister-singer, preceded by the Prelude. André Chenier, which had its first German performance here not long ago, is continuing to draw excellently, and a revival of Mozart's Idomeneo is now in preparation at the Opera. A. INGMAN.

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"Gradova a Genius."
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GRADOVA

IN NEW

TRIUMPHS



Soloist with

Cincinnati Symphony Orchestra

Fritz Reiner Conducting, March 20 and 21, 1925

Cincinnati Enquirer,
March 21st, 1925.—William Smith Goldenburg.

First impressions of the new artist are favorable. Slight of figure, she possesses a digital power that is amazing. Meticulous care is to be noted in her performance, and, although the routine of method is ever apparent, there is no sacrificing of the finer emotional qualities that stamp the true artist. Possessed of the ability to elicit a singing tone of considerable power, Gitta Gradova displays almost masculine virility in her playing. There is an abundance of technique which accentuates her clarity of phrasing, but the soloist yesterday proved herself to be fully in accord with the idea of ensemble. No pianist could rise above the solemn grandeur of the Cesar Franck orchestral score, however, and in a critical sense the soloist is to be commended upon the sincerity of her interpretation and her constant effort to lend perfect balance to the ensemble. Gradova's pianistic art is elastic, and equal to the demands of the Franck score. Conductor Reiner held his men with firm beat. Only a fine orchestra led by a skilled conductor could give the Variations a satisfactory rendition. That result was accomplished yesterday afternoon. Gradova is a very young artist. Maturity will do much for her.

Her performance evidences intellectual attainments and has that intangible something that so often has been called soul. It is significant that she is strictly American trained.

The Daily Times-Star, Cincinnati,
March 21st, 1925.—N. P. S.

GRADOVA—A NEW STAR

From the nowhere artistically to the determined stage of a made artist, Miss Gitta Gradova came to play the Franck Symphonic Variations for pianoforte and orchestra, creating a sensation.

A first-class pianist, judging by the Variations having strong, broad technic, undeniable temperament and youthful ardor. She caused the classic lines of this music to throb and color, making nothing of its exactions and storming the Orchestral heights with the poise of long experience, which most evidently she can not possess.

A player of great music in the grand manner, Miss Gradova promises to become, and perhaps at this moment is, for though she was recalled to an encore and applauded handsomely, the encore told nothing which

the Variations had not revealed and served but to bring for the pianist more applause, if not greater admiration.

Cincinnati Commercial Tribune,
March 21st, 1925.—Samuel T. Wilson

The Franck and Symphonic Variations brought forward a pianist new to Cincinnati in the person of Gitta Gradova. A more fortunate introduction could scarcely be desired. The soloist was temperamentally and technically equipped for the performance of this music and together with Mr. Fritz Reiner and the orchestra gave it a rarely beautiful presentation.

Cincinnati Post,
March 21st, 1925.—Lillian Tyler Plogstedt.

Miss Gradova, a young girl, barely out of her teens, gave a performance of the great Symphonic Variations which revealed a decidedly talented and well-schooled artist. Gradova has a lovely warm tone and fine technic, and plays with sincere musical understanding.

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SPIERING CONDUCTS PORTLAND SYMPHONY

Dadmun Enjoyed as Soloist—Roland Hayes Warmly Received—Von Dohnanyi Plays to Large Audience—
Light Opera Company Presents Herbert's Fortune Teller

PORTLAND, ORE., March 19.—For its concert of March 18, at the Public Auditorium, the Portland Symphony Orchestra had the assistance of Theodore Spiering, guest conductor, and a finer bit of conducting has never been seen here. Mr. Spiering opened with Brahms' first symphony which delighted the huge audience. Debussy's Afternoon of a Faun also was well played. Mr. Spiering's artistic and finished conducting won great praise from the local press. With the



JEAN BEDETTI Scores Triumphs!

"played in an incomparable manner."
—Philip Hale, Boston Herald.

"master of suave and sonorous tone."
—N. Y. Tribune.

"a triumph for Mr. Bedetti."
—Warren Storey Smith in Boston Post

"only a Bedetti could successfully cope with its immense difficulties."
—Christian Science Monitor (of solo performance "Epiphany" by Caplet, with Boston Symphony Orchestra.)

"an excellent artist."
—N. Y. Tribune.

"played with supreme authority."
—Hale in Boston Herald (of solo performance of "Don Quixote" with Boston Symphony Orchestra.)

"his consummate skill brought him an ovation."
—Providence Eve. Tribune.

"rose to memorable eloquence."
—Boston Herald.

"the violoncello in Mr. Bedetti's able, sensitive, applauded hands."
—H. T. P., Boston Transcript.

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aid of Conductor Spiering and the orchestra, Royal Dadmun, the soloist of the evening, sang Massenet's aria, Vision Fugitive. As usual the baritone, who has appeared here several times, met with a demonstrative reception. Sigrid Prager was at the piano.

ROLAND HAYES

A capacity audience heard Roland Hayes, tenor, at his recital in the Public Auditorium, March 17. 500 chairs were placed on the stage and many were turned away for lack of room. Besides a long program and eight encores, Mr. Hayes sang Twilight by Katherine Glen (Mrs. Kerry) of Portland and Seattle. The tenor, who scored a great success, was assisted by William Lawrence, accompanist. The Elwyn Concert Bureau had charge of the recital.

VON DOHNANYI

Ernst von Dohnanyi, who was presented by the Elwyn Concert Bureau, gave a brilliant recital at the Public Auditorium on March 7. The large audience recalled the pianist with vigorous applause.

LIGHT OPERA COMPANY

Victor Herbert's The Fortune Teller was staged by the Portland Light Opera Company, March 12, 13 and 14. Commendable work was done by the cast which included Marjorie May Walker, Dorothy Maxmeyer, R. F. Gray, Betty Jane Wardell, Dod Berg, Sherman Cox, Ernest Crosby, Leola Green White, Winnifred Evans, Orrin M. Pierce, Charles Stidd, Alfred Jaencon, Earle Brock, Ena Mary Pullen, Ruth Macauley and Beth Stidd. John Britz conducted admirably. There was a good chorus and a splendid orchestra. Officers of the company, which is made up of local talent, are Genevieve Gilbert, president; Dolph Thomas, vice-president; Charles Stidd, manager; Mabel Mead, secretary-treasurer, and H. Goodell Boucher, musical director.

Huss Musicales at Steinway Hall

Mr. and Mrs. Henry Holden Huss, pianist and soprano respectively, and also both well known teachers, assisted by Samuel Lifschey, violinist, gave a recital at Steinway Hall on March 25, for the benefit of the scholarship fund. Mr. Huss played a group of Bach, another of Chopin and a Sexton number and also three of his own compositions, two of them new and played from manuscript, i. e., a mazurka in D flat and the Joy of Autumn.

Mr. Huss writes with distinct individuality, good melodic line and richness of harmony. His playing too, not only of his own works, but of the others also, is always enjoyable, revealing his thorough musicianship. As an encore he improvised admirably on three notes suggested from the audience. Mrs. Huss sang a group of Handel, Bach, Paradies, Brahms and Schumann, and later a group of songs by Mr. Huss. New manuscript numbers were The Daffodils, The Shepherdess and The Happy Heart. From manuscript also was A Book of Verses, which always wins special applause and deservedly so. Mrs. Huss sings with appreciation of the text and with artistic feeling. Her diction too is very clear.

In conclusion Mr. Huss' sonata for viola and piano in D minor was played by the composer and Mr. Lifschey. Mr. Lifschey rendered the viola part with technical skill, good tone and commendable style. The piano and viola parts were well blended and the sonata won special applause. The composition shows fine workmanship, continuity, melodiousness and genuine musical feeling. It merits many additional public hearings.

Florence Easton's Programs

Florence Easton's programs for her far western tour which she is now completing are unusual in that she does not follow the custom of most operatic singers of making up programs composed to a considerable extent of operatic excerpts. In spite of the fact that her operatic repertory now amounts to considerably more than 100 roles she is composing her concert programs almost entirely of songs, and seldom includes more than one aria. In many cities Miss Easton is singing a modern group by American composers consisting of songs by Elinor Remick Warren, who is at the piano for her; John Alden Carpenter, Deems Taylor and Bruno Huhn. Old Italian songs by Scarlatti, Pergolesi and others figure on her programs and French songs by Reger, Staub, Fourdrain and Bruneau. Among operatic excerpts are the aria from Manon Lescaut, In Quelle Trine Morbide, and a Minuet from the same opera. She is also singing arias from La Boheme and Il Nozze di Figaro. Schumann, Mendelssohn, Liszt, MacDowell, Rachmaninoff, Cyril Scott and others also are represented by songs.

Metropolitan Museum of Art Concert

The last concert of the seventh season at the Metropolitan Museum of Art, given by David Mannes and his orchestra, came to a close on March 28. The interesting program included works by Rossini, Beethoven, Rimsky-Korsakoff, Bach, Handel, and four numbers from Parsifal by Wagner. Mr. Mannes, much to the delight of the audience, played as a violin solo the Good Friday Music. The auditorium was packed with music students and music lovers who manifested their pleasure by religious silence during the performance.

Mr. Mannes' work at these concerts during the past seven seasons has revealed him as a musician of extraordinary gifts and one possessing idealistic tendencies. He has presented to his large audience standard works by old and modern masters. The sponsors of these concerts deserve much praise for having selected so capable a man as David Mannes as conductor.

Josef Adler's Final Musicales

The last program of the Josef Adler Musicales of this season was given on March 24, by Gretchen Altpeter, soprano; Vladimir Dubinsky, cellist, and Josef Adler, pianist.

Mr. Dubinsky and Mr. Adler combined their talents at the beginning in a musically and colorful performance of the Rubinstein sonata in D major. Mr. Dubinsky is a thorough artist and draws a luscious tone from his instrument. His bowing is clean and firm, his phrasing clear, and he interprets with understanding. Mr. Adler also gave an excellent rendition of the piano part, giving the proper support and always maintaining the proper balance. The ensemble between the two artists was most commendable and



GIOVANNI MARTINELLI

tenor of the Metropolitan Opera Company, as Eleazar in La Juive, in which he scored a sensation earlier in the season and after which he was taken ill. Mr. Martinelli sang the same role again at the Metropolitan last week when he was accorded another ovation. (Photo © Mishkin.)

the number was enthusiastically received. A later group of cello solos included numbers by Eccles, Popper, Dvorak and Valenci. These too were played with finesse of style and artistic interpretation. A soprano of much charm was heard on this program. Miss Altpeter revealed a voice of sympathetic quality, well produced, and she sang with understanding of the text and commendable diction. In the interpretation of a Mozart aria from the Magic Flute, two songs by Wolf and songs by Cadman, Powell, Weaver, La Forge and Troubetsky, Miss Altpeter displayed artistic feeling and was cordially received.

These musicales have been well attended this season and have offered some fine programs. Another series is announced for next year.

A Program of Bach

An evening of Bach was given at the Washington Irving High School on March 27 by Robert Imandt, violinist, assisted by Wolfe Wolfinsohn, violinist, Raymond Bauman, pianist, and a string orchestra conducted by Sandor Harnati. The program consisted of the Brandenburg concerto for orchestra, concerto in E major, Imandt and orchestra; sonata in A major, Imandt and Bauman; concerto for two violins, Imandt, Wolfinsohn and orchestra. The performances were excellent, demonstrating the fine musicianship of these enthusiastic young artists, and the idea of giving an all-Bach program cannot be too highly commended.

Long Foreign Tour for Heifetz

The concert next Sunday, at Carnegie Hall, is Jascha Heifetz' farewell recital for probably two years. He will be in England and France in May, and next fall goes back to England for about two months. From there he is going into Germany, Holland, Scandinavia, then on through France and Spain, Italy, on to Morocco and Egypt, around through Suez into India, and after that to China and Japan, and very likely on to Australia and New Zealand, Java and the Philippines. Altogether the tour is expected to take eighteen months.

May Peterson Sings in New York

May Peterson gave a recital at Pilgrim Hall, Broadway Tabernacle Church, New York, for the Bethany Kindergarten and other philanthropies of the Society for Women's Work, on March 19. Accompanied at the piano by Francis Moore, Miss Peterson sang four groups of songs, repeating one, Night Wind (Farley), and adding seven encores. She achieved another one of her signal successes.

Arden for Pittsburgh

Cecil Arden, of the Metropolitan Opera, has been engaged to sing in Pittsburgh, Pa., next season.

OBITUARY

HENRY SMOCK BOICE

Henry Smock Boice, former prominent railroad official, father of Susan S. Boice, and husband of the well known vocal teacher, died in New York, March 20, following a recent automobile accident. He was also the father of Lucy Boice Wood, the soprano, so well known, who died two decades ago. Member of a prominent American family (Mr. Smock was governor of New Jersey), Mr. Boice was noted for his wide acquaintance in musical and social circles.

JOHN EMIL ECKER

John Emil Ecker, seventy-two, a pioneer in the musical life of Toledo, Ohio, died on March 15. Mr. Ecker was born in Austria and came to this country in 1857. He was a graduate of the Royal Conservatory of Music in Berlin and also studied under Leschetizky. He had been organist and choir director of St. Paul's Lutheran Church for twenty-five years.

RUDOLF LAUBENTHAL

One of the World's Great Tenors



**Re-engaged at Metropolitan Opera
Season 1925-26**

Mr. Laubenthal appeared this season in new roles:

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and DIE MEISTERSINGER*

**First Appearance on Any Stage as JUNG SIEGFRIED,
Metropolitan Opera, March 15, 1925**

Mail, March 16.

"The tenor, who embodied his first young Siegfried on any stage Saturday night, acquitted himself with no small credit. He sang with confidence and success."

Sun, March 16.

"Mr. Laubenthal's Siegfried was an almost convincing portrait. He successfully caught the radiant exuberance of this amazing youth, so joyfully attuned to the frank and vigorous forces of nature. His appearance, his facial expression especially, was admirable. He sang the music with

freshness and a full fluid tone that caught more than a hint of romanticism and lyric beauty."

Post, March 16.

"Laubenthal sang and acted with rare charm."

Brooklyn Eagle

"... His Siegfried was admirably done—here is a role to which he is fitted by his youth and appearance, as well as by the fresh lyric quality of his voice."

As Jung Siegfried at Philadelphia, March 17

Philadelphia Record

"... The fine physique of Laubenthal and his delightfully youthful, buoyant appearance enhanced his singing and acting and seemed to create in him the ideal combination of a character all too often ruined by the mature manner of the artist. He was youth personated, heroic, splendid and a singer who awakened sympathetic response in the audience, because of his sincerity and apparent entrance into the real nature of Siegfried. Laubenthal received almost as many

curtain calls as a reigning prima donna and seemed delighted at the warmth of his reception."

Philadelphia Evening Public Ledger

"... The honors of the performance were carried off by Rudolf Laubenthal as the hero, Siegfried. ... He was ideal in appearance in his youth and splendid physical equipment, the finest Siegfried that has appeared here in a great many years. ... an unusually fine performance."

Special Engagement San Francisco, Cal., Spring Festival in April. Danbury, Conn., Festival in May.

First New York Recital, October, 1925.

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KNABE PIANO USED

Martha Phillips Makes Admirable Impression

When Martha Phillips gave her New York recital at Aeolian Hall on February 24, the critics spoke highly of her singing, which reflects credit upon Estelle Liebling, whose artist-pupil she is.

The Herald Tribune said: "Martha Phillips, reappearing after an absence of two seasons or more, displayed a pleas-



MARTHA PHILLIPS.

ing voice in a well chosen program. Miss Phillips' soprano was of a good size and flowed forth with an agreeably smooth, even quality of tone." The World commented: "She has a soprano voice of light and engaging quality which she uses with a careful realization of its limitations and with a crisp and decisive delivery. Particularly effective was a little group of Swedish songs and three French lyrics with the harp."

Leonard Liebling was of this opinion: "A lovely soprano voice was exhibited by Martha Phillips, who tried not so much for volume of tone as for sweetness of quality, adeptness in phrasing and production and sincerity in interpretation. She was distinctly successful along those lines, and scored strikingly with her large audience. Brahms, sung with rare distinction, opened Miss Phillips' program, which included also some Scandinavian (of which Grieg's Dream was done with uncommon appeal.) Applause and floral tributes rained upon the pretty, handsomely gowned artist." Frank H. Warren, in the Evening World, stated: "Miss Phillips has been absent from our concert stage for some time but she returned in improved condition, with her voice showing its former facile legato and purity."

The Evening Sun reviewer was likewise complimentary:

"Miss Phillips sang with admirable style and charm. She was most successful with her Swedish songs and German offerings. Her coloratura work was neatly executed, with admirable intonation and with a fine sense of rhythm." The Times critic said: "Martha Phillips, a light soprano, ambitiously heard some seasons ago, reappeared at Aeolian Hall last evening. To a stage presence graced with a quaint hooped gown she added intelligent musicianship in songs of Brahms and a novel group in Swedish." The Morning Telegraph's opinion was this: "Martha Phillips stood upon this curiously historic podium last night and with a clinging arbutus-blue-eyed soprano voice made us feel that maybe another Jenny Lind was come again. Her voice is one that admits of a picturesque description. It is a quiet rustle of river rushes when morning birds fly on top of the sun's rays for a breakfast of melody before they descend to what all things have to eat here below."

"This eminent singer, who afforded us so many artistic treats through numerous concerts, scored a huge success with her recital last evening at Aeolian Hall, which evidenced itself in hearty recognition by the audience, in thunderous applause and in the repetition of several numbers of her discreetly selected and effective program," wrote Maurice Halpern in the Staats Zeitung. "Her high reaching, well sounding soprano, of beautiful volume, of fragrant timbre and equalized tone, revealed excellent schooling."

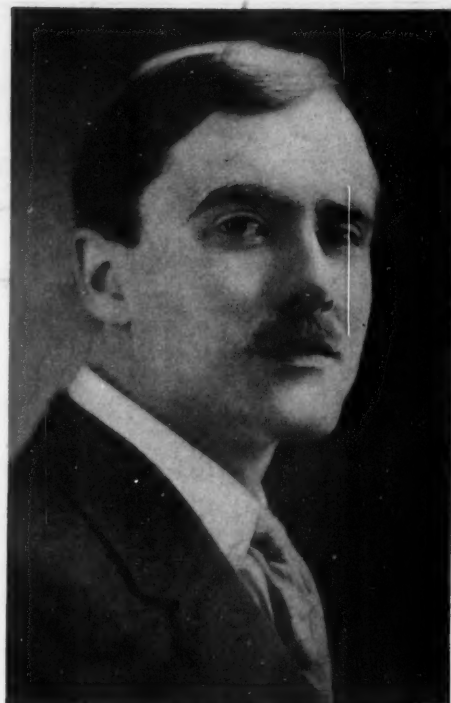
Etta Hamilton Morris Studio Notes

Etta Hamilton Morris, vocal teacher and director of the Philomela Ladies' Glee Club, is enjoying a very busy season. At the last concert of the Philomela, at the Brooklyn Academy of Music on February 9, Daisy Krey, contralto, pupil of Mrs. Morris, won much applause with her solo numbers. Miss Krey also appeared at a concert for the Bushwick Hospital on February 18 and in New York on March 18.

Other pupils of Mrs. Morris, who are constantly before the public, are: Kathryn Fett, soprano, who has been engaged as soloist at the Bushwick Reformed Church, Brooklyn, where she was heard in concert on February 10; she also appeared at the Hanson Place Baptist Church on February 25. Arthur F. Allie, baritone, appeared in concert at Newark, N. J., on February 17, in Brooklyn February 4, in New York on March 11, 23 and 28. Matilda Lindsay, soprano, was heard in New York, March 10, and in Brooklyn on March 17. John Barr, tenor, has just been engaged as soloist at St. John's Lutheran Church, Richmond Hill.

Parker Conducting Important Choral Works

With his engagement recently as conductor of the Sherrill Choral Society, which makes three choruses under his direction, Frank Parker, head of the voice department of the Utica Conservatory, is realizing his ambitions as a conductor, and is taking advantage of his opportunities to give important smaller choral works a public hearing. At the first concert of his Lyric Club of Utica (a chorus of twenty young women) he presented Samuel Richard Gaines' Fantasy on a Russian Folk Song. This organization is to give two French cantatas for the B Sharp Club of Utica in April, Ste. Mary



FRANK PARKER,

director of the Lyric Club of Utica, N. Y., and head of the voice department at the Utica Conservatory.

Magdalene by D'Indy, and Debussy's Blessed Damsel. Already he is making plans to have the Lyric Club sing Deems Taylor's Highwayman and Henry Hadley's Golden Prince next season.

For the spring concert of the Sherrill Choral Society Mr. Parker is doing Coleridge-Taylor's Hiawatha's Wedding Feast. Next season Deems Taylor's Chambered Nautilus, Gaines' Russian Fantasy for mixed voices, and Mendelssohn's Hymn of Praise will be the program.

At Park Baptist Church, Utica, where Mr. Parker has a quartet and chorus of thirty voices, besides many a cappella works such as Gretchaninoff's Cherubic Hymn, Christian-sen's Hosanna, Grieg's Ave Maris Stella, he is giving during the remainder of this season The Resurrection, an Easter cantata by Manney, Gallia by Gounod, and Hear My Prayer, by Mendelssohn.

OLGA FORRAI

Prima-Donna Soprano

Chicago Civic Opera Company

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for Season of 1925-1926



The Distinguished Critic, Herman Devries, Said of Her in the *Chicago American*:

In *Tannhäuser*:

"Olga Forrai's Elizabeth is a very valuable vocal, histrionic and pictorial characterization, poetic, youthful, simple, modest, almost shrinking in its restraint; her voice, though not large, is very expressive, carries well, and shades easily, the pianissimo caressingly soft and sweet."

Boston Critics Unanimously Give Her Elizabeth Highest Praise

"Miss Forrai proved to be one of the best Wagnerian heroines heard on a Boston stage in recent years. She was a quite ideal Elizabeth."—*Advertiser*, January 30.

"Miss Olga Forrai was an exquisite Elizabeth and has a voice of great beauty, capable of expressing dramatic emotion."—*Boston Traveller*, January 30, 1925.

"Mme. Forrai brought a beautiful voice to hearing and much vocal skill. By means of a singularly expressive face, she showed a deep insight into the character of Elizabeth. Her impersonation was very moving."—*Boston Herald*, January 30.

And Cleveland Critics Follow Suit

"Olga Forrai is the possessor of a magnificent voice and sang the role of Elizabeth delightfully."—*Cleveland News Leader*, February 23.

In *The Tales of Hoffmann*:

"Olga Forrai was lovely to look upon and to listen to in the double role of Giulietta and Antonia, surprising even her newly-won admirers by the brilliance and beauty of the two-octave scale that offered the summit of virtuosity in a dazzling high D natural, and gave us to wonder if Mlle. Forrai might not be a coloratura de luxe in disguise."—Herman Devries.

"Olga Forrai, new to Boston audiences, made her only scheduled appearance in the role of Elizabeth. Her voice is a clear, bell-like soprano which is pleasing. Elizabeth has a difficult role in the opera, but Mme. Forrai was equal to her task."—*Boston American*, January 30, 1925.

"Miss Forrai has a very beautiful voice and made its beauty felt. She did not overact Elizabeth, in fact, her best acting was done with her voice. She sang with a keen and cultivated sense for the meaning of her lines, a thing indispensable in Wagner."—*Boston Globe*, January 30.

"Miss Forrai has a beautiful voice and vocal skill. Her impersonation of Elizabeth was moving."—*Cleveland Plain Dealer*, February 29.

HANS KINDLER

**This Season's Notices of
"A GREAT 'CELLIST"**

**"AN UNCONDITIONAL TRIUMPH
FOR HANS KINDLER."**

—Olin Downes, Worcester Festival.

Chicago Herald, March 21, 1925 (Glenn Dillard Gunn).

"MR. KINDLER PLAYED BRILLIANTLY
—HE IS A GREAT MASTER OF HIS
INSTRUMENT."—Soloist with Chicago
Orchestra under Stock.

Boston Transcript, Sept. 20, 1924 (H. T. Parker).

"MAN BY MAN, MR. KINDLER CAME
NEAREST TO PERVADING SENSU-
OUS BEAUTY."—Pittsfield Festival.

Washington Times, March 4, 1925.

"THE GENIUS OF HANS KINDLER WAS
DISPLAYED IN THE SUITE BY
VALENTINI AND BLOCH'S HEBREW
RHAPSODY. HE PRODUCED A
GOLDEN TONE AND HIS TECH-
NIQUE WAS UNSURPASSED." Soloist
with Philadelphia Orchestra under Sto-
kowski.

Baltimore Evening Sun, March 5, 1925. (F.W.S).

"THE CELLO PART WAS PLAYED BY
HANS KINDLER WITH A SKILL AND
AN UNDERSTANDING THAT MADE
IT STAND OUT WITH COMMAND-
ING LUMINOSITY."—Soloist with Phil-
adelphia Orchestra under Stokowski.



Photo by Kuby-Rembrandt

Philadelphia Bulletin, Sept. 23, 1924.

"HANS KINDLER RECEIVED AN OVA-
TION FOR HIS WONDERFUL
PLAYING."

Toronto Saturday Night, Jan. 31, 1925.

"KINDLER A GENIUS OF THE CELLO.
HE IS CLEARLY ONE OF THE
GREATEST LIVING MASTERS OF HIS
INSTRUMENT WITH THE SAME
PURE AND GLOWING INSPIRATION
THAT KREISLER REVEALS ON THE
VIOLIN."

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Zerffi Lectures on Voice Production

On March 19, William A. C. Zerffi, well known vocal authority, gave a lecture at his studio, to which the general public was invited. Mr. Zerffi has his material well in hand and gave his knowledge and opinions in straightforward and concise manner, his subject being Voice Production Without Interference. Where system is pitted against system, chaos results, and with all the differences of opinion the question arises: Who is right? Mr. Zerffi believes that the person who has facts in hand at least has the best claim to being right. Mr. Zerffi himself was trained in engineering and realizes the value of scientific

thinking, the ability to think logically. Scientific thinking, he stated, aims at the truth. Many teachers give forth beautiful thoughts about singing, but often not much is done about the actual production of tones, to know how they are made.

Mr. Zerffi related his experiences in Berlin as a student. He changed teachers often, each one telling him something different, and most of them contributing to disastrous results. He was impressed by the lack of unity of principle among teachers and decided to figure out the trouble. He finally studied only with coaches, and while he learned about expression and went through a large repertory of operas and so on, throat trouble developed and he studied

for three years before he came to the hands of a competent physician. After getting his throat in good condition again he studied the medical side of voice production and forsook a singing career for teaching. He came back to America, where there is less tradition and where people are more ready and willing to listen to new things, instead of blindly following old theories, right or wrong, without investigating. His first important discovery was that the flexing of muscles under the chin interferes with tone production. This he deduced by careful study, observation and experiment. The throat serves two purposes and the separate use of muscles for singing must be taught. Again Mr. Zerffi stressed the importance and the necessity of knowing the physiology of the throat. Subconscious and conscious muscles must be taken into consideration.

He also spoke of the necessity of understanding physics. A pianist or violinist plays the same in a large hall as in a small hall, both fortissimo and pianissimo, but a singer without a knowledge of physical laws forces in a large hall, endeavoring to get big enough tones to be heard, and gets faulty tone production. One result of continued forced singing is a singer's nodules, caused by acute irritation, and, if persisted in, an operation is sometimes necessary. He also explained other unfortunate conditions such as crossed chords and paralysis, and spoke of the fallacy of "voice trials."

Mr. Zerffi advised the use of the laryngoscope, saying it had revealed many fallacies, but in face of facts many people prefer to hold to old theories which may be false. Many teach by mental concepts. But a beautiful tone means a different thing to different people. Thinking beautiful thoughts and doing nothing does not accomplish much. Voice is the result of muscular action and must be treated accordingly. Resonance, chest and head tones, changes of register, falsetto, et cetera, were discussed, with models used for illustration. The importance of breath was taken up, with the conclusion that it is not the amount of breath that counts so much as control of what one has. The voice, said Mr. Zerffi, is a mechanical instrument and must be made as mechanically perfect as possible. There must be intelligent control.

Many current terms in use in teaching are ambiguous, and quoting a well known writer. Mr. Zerffi emphasized the fact that obscurity of expression is a bar to the comprehension of a subject and an easy refuge for confusion of thought. People often mistake obscurity for profundity and are inclined to a worship of words. Another point was that teachers who have produced famous pupils are not necessarily good teachers. It sometimes happens that one has a wonderful voice which will stand much wear and one which makes the teacher famous. The personal elements in teaching must be eliminated. Mr. Zerffi, in speaking of fakes and dishonesty, asserted his opinion that while much of that sort of thing might prevail in the singing profession, nevertheless the majority of teachers are sincere. Sincerity, however, does not excuse ignorance. In conclusion, Mr. Zerffi urged the need of continual revision in study.

Pierson Manager of Cincinnati Orchestra

Charles Pierson, for seven years associated with Concert Management Arthur Judson, has been appointed manager of the Cincinnati Orchestra.



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GEORGE LIEBLING

World Famous Pianist-Composer

who was heard in KIMBALL HALL, one of Chicago's beautiful recital halls, owned and managed by the W. W. KIMBALL COMPANY, and was also heard this season in New York on several occasions.

NEW YORK PRESS

New York Evening World, Frank Warren:

"Covers the entire dynamic field. . . . softest tone up to Thor of the keyboard . . . serious interpreter. . . ."

New York Mail-Telegram, Pitts Sanborn:

" . . . Jupiter Tonans among pianists."

New York Sun, W. J. Henderson:

" . . . penetrating insight, poetic depth . . . originality of conception. . . . Exquisite tonal painting . . . piano playing better than which no one has need of hearing. . . ."

New York American, Leonard Liebling:

" . . . Sparkling technique . . . dashing interpretation. . . ."

New York Morning Telegraph, Theodore Stearns:

" . . . Regal roar . . . clean-cut technique . . . singing sostenuto . . . encourages piano to talk and sing."

New York Staatszeitung, Maurice Halpern:

" . . . An interpreter, a designer who brings out all the tender threads of a composition . . . astonishing clearness and insight. . . . A creator of powerful ideas. . . ."



LIEBLING IN FOREIGN CAPITALS—PRESS COMMENTS

Berlin, Tageblatt, Dr. Leopold Schmidt:

" . . . Sparkling temperament . . . excels in expression and characteristic interpretation. . . ."

London, Times:

" . . . Unusually fine sentiment . . . very poetically."

Vienna, Neues Wiener Journal, Dr. E. Bienenfeld:

" . . . Remarkable interpretation . . . when he played one surely felt the pianistic spirit of Liszt himself."

Chicago Daily News, Maurice Rosenfeld:

" . . . Brought forth poetic fancy and a brilliant technical display . . . refinement of style, a lightness and a grace . . ."

Chicago Evening American, Herman Devries:

" . . . A successful duplicate of his first appearance . . . his infallible, amazing technic, . . . many-sided and individual interpretative talents . . . charm and delicacy of tone. . . ."

Chicago Journal, Eugene Stinson:

" . . . Tremendous glitter, spirit, a blaze of interest. . . . Display of brilliance—brilliance of finger and of mood. . . ."

Bologna (Italy), Carlino:

" . . . A pianist of great race, of great style."

London, Daily Telegraph:

" . . . Enormous success . . . greatest applause. . . ."

Zurich (Switzerland), Post:

" . . . Glorious technique . . . inborn sentiment. . . ."

London, Morning Post:

" . . . An excellent Beethoven player. . . ."

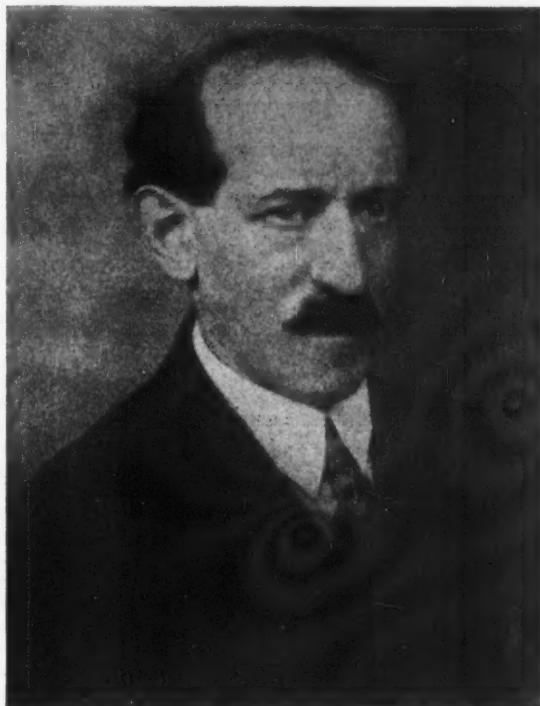
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Devoted to the Interests of the Piano Trade.

NEW YORK APRIL 2, 1925 No. 2347

Operatic life is the merrier here just now, because of the presence of Coq d'Or and Petruschka. Long may they remain in the repertory.

Richard Aldrich, disguised as "Sylvanus Urban," wrote a letter to the Times a while ago anent a certain famous set of variations by the great Johann Sebastian. And some sprite prompted a copyreader to get things twisted about so that it appeared under the heading, "Goldberg's Bach Variations."

The editor of the Australian Musical News, whose head appears to be rather sore—and one cannot blame him, after the thumping we gave it—devotes a column in his February issue to annihilating the MUSICAL COURIER. We are feeling very well, in-

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF MUSICAL COURIER, published weekly at New York, N. Y., for April 1, 1925.

STATE OF NEW YORK) ss.
COUNTY OF NEW YORK)

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Alvin L. Schmoeger, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the MUSICAL COURIER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager are:

Publisher, Musical Courier Company 437 Fifth Ave., New York, N. Y.
Editor, Leonard Liebling 437 Fifth Ave., New York, N. Y.
Managing Editor, Thornton W. Allen 437 Fifth Ave., New York, N. Y.
Business Manager, Alvin L. Schmoeger 437 Fifth Ave., New York, N. Y.

2. That the owner is:

Musical Courier Company 437 Fifth Ave., New York, N. Y.
Ernest F. Ellert 437 Fifth Ave., New York, N. Y.
Alvin L. Schmoeger 437 Fifth Ave., New York, N. Y.
William Geppert 437 Fifth Ave., New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities, are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders, and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

ALVIN L. SCHMOEGER,
Business Manager.

Sworn to and subscribed before me this 24th day of March, 1925.
(Seal) Edwin H. Elyer.
(My commission expires March 30, 1927.)

deed, thank you, after being annihilated; and all his persiflage does not alter the fact that he frequently commits the meanest sin in journalism, that of lifting material bodily from other papers without giving credit either to the paper or to the author of the material.

Richard Strauss, one hears, has recently finished a concerto for piano and orchestra. A peculiar thing about it is, that the piano part is composed for one hand only, the work being especially written for the one-armed pianist, Paul Wittgenstein.

The Rochester American Opera Company closed its first season last week with a performance of Carmen that had many unusual features. This experiment at the Eastman School is well worth watching. The American youngster is being taught intelligently and consistently how to sing and act in opera, instead of getting the haphazard experience that has usually been his—or hers—heretofore. Under intelligent direction some surprising results have been attained in this first season.

Howard Hanson, despite the arduous duties of directing an institution as large as the Eastman School of Music in Rochester, occasionally finds time to conduct one of his own works in various cities. His latest visit was to Kansas City, where he led his Nordic symphony. It was an emphatic success. The critic of the Kansas City Times spoke of it as "always fresh and beautiful," while the Journal critic said: "His Nordic symphony is a superb creation, noble in its conception and development."

After the impression made here by Willem Furtwaengler in his appearances as guest conductor of the Philharmonic Orchestra, the announcement that next season's conducting will be divided between him and Willem Mengelberg is not surprising. It was fortunate that it was possible to arrange so that Mr. Furtwaengler's regular series in Berlin and Leipzig can come in the early part of the season. He will arrive in New York in January, to remain in charge of the Philharmonic for three months.

Of late, to judge by various foreign and domestic musical periodicals, there has been a revival of interest in the question of a new, more simplified, more practical system of notation. But who is really interested in these new systems—anybody except the inventors of them? The best proof of the practicality and effectiveness of the present system, for which we must thank good Father Guido, is the fact that it has survived all these centuries and is still going strong. Have you ever stopped to think that music notation is the most universally understood system in existence of conveying thought, more universal than writing or printing? Most of us, for instance, cannot read the Russian, German or Turkish scripts, but Russians, Germans and Turks who are musically educated can read the international language of music.

UP WITH THE PRICES!

The eighty-two members of the Chicago Civic Opera Orchestra will be the highest paid orchestra members in the country next season, since the signing of a year's agreement with the Opera management. The agreement calls for a raise of \$8 a week, a boost from a minimum of \$111 to \$119 a week. Further, the agreement provides that the players shall receive \$5 for each rehearsal, adding about \$35 or \$40 a week to their salary. This will bring the minimum total to \$159 a week. Not so bad!

Do you remember the days when good orchestra players in either the symphony or grand opera orchestras received \$35 per week minimum pay? It was not so long ago—eleven or twelve years back, and yet there are some musicians who believe that this profession is not a lucrative one. Many an assistant cashier of a large bank does not make the salary of our orchestra players. Yet an official in a bank has to put up a front and his years of service generally are many before he is promoted to an official position. Bank presidents' salaries have not increased in proportion to those of orchestra players, nor that of critics on musical or daily papers. No, indeed—the musical profession is remunerative for many and orchestra players in Chicago may be thankful to James Petrillo, president of the Chicago Federation of Musicians. He has obtained for them many raises in their salaries, and this latest increase puts the orchestra players in a class by themselves among orchestra men of the world. They are the best paid. The deficit of the Chicago Civic Opera should be larger next season than heretofore, but \$10,000 more or less will not make a great difference.

IGNACIO ZULOAGA

Under this caption a correspondent writes a decidedly pointed letter to the Boston Herald. The points are well taken, though far from new. We Americans well know how Society (with a big S) in this country falls for the foreigner, falls down, in fact, before the foreigner and worships. Here is the letter:

Zuloaga holds an exhibition in Boston. Press notices herald his approach. He arrives, fills two rooms with his paintings, the show starts, the doors open, the crowds rush in. We try to go on the afternoon of the second day, but cannot penetrate the throng. We are advised that 9 o'clock in the morning is a possible hour, so we try again the following morning. This time we succeed in entering. We ask for a catalogue. A young woman hands us a spectacular orange book containing program, appreciation of the artist, and some reproductions of paintings—a gorgeous book; but we must pay 50 cents. Now we can understand the exhibition. We study it and are impressed. The paintings are wonderful. They have been praised, and rightly so.

But our own artists paint fine pictures. Yet we do not flock to view them. We blindly refuse to recognise genius when we have it right at hand. The foreign, the exotic, is alluring. Anything else must be forced on us. American artists are paradoxical. On the one hand they must provide money for studio rent, models' fees, paint, canvas, and general upkeep, not to mention family household expense. On the other hand, some of our good artists affect to shudder at the mention of money or anything that might suggest commercialism, in discussing art, and sit dreaming of the time some millionaire will drop in and offer them \$20,000 for a picture.

Zuloaga is a great artist, but not the least of his assets consist of a remarkable genius for advertising a d pushing his wares. We fight to see his show. We are even glad to pay 50 cents for his pamphlet. And why? Because he puts himself across. We feel sad that he commands such homage and such prices, while some of our own best artists figuratively starve. But after all, they will never enjoy such vogue unless they set about creating it for themselves. Zuloaga does not fear to prostitute his art in advertising—so he gets there, and we must pay him our respect.

Catherine Pamilla Robinson.

All of this applies equally to musicians. It is also true that when the American is as well advertised as the foreigner he gets across just as well except with a small section of the community, the section that is known as the Four Hundred—Society. They count far more in art than they do in music. Any man or woman can buy a concert ticket—only a millionaire can buy the paintings of a famous painter.

What does not appear in the above letter is the fact that Zuloaga was put across by actual cash advertising, just as musicians have to be put across by actual cash advertising. In the case of Zuloaga (so we are informed) the advertising was done by his agents. That may very well be, but the money came out of Zuloaga's own pocket, just as the money for the advertising of musicians comes out of their own pockets, whether the advertising contracts are made by their agents or not.

This letter says, with truth, that some of our artists affect to shudder at the mention of money or anything that might suggest commercialism. So they do. And some of our good musicians likewise shudder at anything bordering on commercialism.

The real reason for the shudder is lack of self-confidence. If they knew, with certainty, that advertising would pay, they would be the first to go to it. But they so doubt their own powers that they hesitate. They do not jump into the water because they are not sure they know how to swim—and the consequence is they are never in the swim. Point out to them that the great ones, all of them, have advertised, and advertised hugely, and they still hesitate, these timorous ones, because in their hearts they doubt if they are great.

One thing is always true of the man at the top, whether he be a teacher or an artist: he never for a single moment doubted his ability to get to the top. He bought advertising space and told the world he was going to the top—and he did.

The Wagner cycle, concluded last week at the Metropolitan, was a delight throughout. It would have pleased even Wagner. What more could be said?

Last Friday evening marked the fortieth anniversary of the occasion when Walter Damrosch, then a mere youth, jumped in at the Metropolitan Opera House and conducted a Wagner opera without rehearsal, in place of his father, Dr. Leopold Damrosch, who had passed away suddenly after a short illness. The achievement still stands unique in this city, and merits remembrance now that the hero of that event is a white-haired but hale and hearty veteran of the baton.

VARIATIONS

By the Editor-in-Chief

In the Neues Wiener Journal, of March 8, 1925, Alfred Fischhof, the critic, publishes a Moriz Rosenthal sketch which contains some new stories about that virtuoso of the piano and of wit.

The Fischhof article, called "Humorous and Serious Moments in the Career of Rosenthal," reads as follows, in free translation:

"In the Spring of 1876 I called on the great pianist Rafael Joseffy at the Hotel Elisabeth in Vienna. When I entered he interrupted the lesson, which he was just giving to a boy, ten or eleven years old. I asked him to continue, and Joseffy said: 'Some day the world will speak of this boy.' Then the pupil played several pieces, with simply startling mastery. The name of the little pianist was Moriz Rosenthal.

"Aged thirteen, the little Rosenthal played before Liszt—who then lived with his cousin in the Schottenhof—several of the most difficult compositions of the master and won the admiration of the greatest of all pianists. Liszt then humorously made the following prognosis: 'An artist, who will not get stuck, is sticking in this boy.' Liszt invited the little prodigy to come to Weimar for the purpose of continuing his studies. In fact, Rosenthal soon became one of Liszt's favorite pupils.

"Once Liszt complained to Rosenthal, that a young aristocrat bothered him at every occasion with his amateurish performance of the D flat Valse of Chopin. Rosenthal promised the master to help matters, and a few days afterward composed his well-known study on the D flat Valse, the passages being arranged by him in thirds and sixths, with both themes interwoven contrapuntally. When the young man entered the battlefield again and prepared to play the D flat Valse, Rosenthal went to the piano and performed his stunning paraphrase on this composition. The count listened in petrified amazement, vanished suddenly and did not return. Liszt called the D flat Valse, 'Chopin with Sauce Piquante à la Rosenthal.'

"Rosenthal's presence of mind has become proverbial in the musical world. In Bergamo, Italy, a snow-storm caused the electric light to go out at one of his recitals. Rosenthal prevented a panic by quietly continuing to play Chopin's Chant Polonais in the darkened hall. He overcame the most difficult passages and jumps of this and the following five other pieces, with the most infallible accuracy. During the second rhapsody of Liszt the light suddenly flamed up. Alluding to this, the most prominent critic of Bergamo wrote the next day in his criticism: 'The hall was dark, but the light came from his genius and his hands.'

"During a summer-sojourn in Bellagio, Rosenthal heard that Anton Rubinstein was staying in Cadenabbia on Lake Como, opposite Bellagio. Rosenthal swam the three and one-half miles across the lake to visit Anton the Great. Rubinstein said to him: 'You are a second Leander,' and asked him for his photograph. This Rosenthal sent to Rubinstein the following day with the dedication: 'Leander to his "Hero."'

"His greatest triumph Rosenthal experienced in Naples at a concert, in which he did not play at all, but which was given by the excellent lady-pianist, Filippini. When Rosenthal entered the hall, the artist bowed courteously to him from the stage, whereupon the whole audience burst into tumultuous applause.

"Once Rosenthal gave a concert in a town in Ohio. As the piano, which followed him continually during the tour, had not arrived on time, he was forced to content himself with a rather poor piano. But after the first few measures of Liszt's Don Juan Fantasia the attachment on which the pedals were fastened fell off, and Rosenthal was forced to continue to play the extremely difficult piece without pedal. But misfortune seldom comes singly. In the middle of the rendering a leg of the chair, on which the artist was sitting, broke, so that Rosenthal was forced to support the chair with his leg, and to finish in that awkward situation. Rosenthal himself told me of this accident, whereupon I said jokingly: 'My dear Rosenthal, I know that you are your own most severe judge. How were you satisfied, under those circumstances, with your playing?' With a ready repartee (as always) he said to me: 'I believe I proclaimed, like the Pythia from the tribune, rather equivocal truths to the public.'

"A concert director in America once had the idea of announcing a Rosenthal concert on white flags with the artist's name in golden letters. When Rosenthal, always hating exploitation without taste,

heard of this intention, he telegraphed to the concert-director: 'White flags would in this case mean the capitulation of good taste.'

"Rosenthal's wife, also an excellent pianist, and a witty musical critic (née Hedwig Kanner), does not stand behind her husband in esprit. One evening after a concert, which a Polish pianist had given for the benefit of his countrymen in Vienna, I asked Mrs. Kanner-Rosenthal for her opinion of the artist. She said: 'This charity-concert was a brilliant proof of his "Fraternité," only in Chopin's Etudes one would have wished less "Liberté" and a little more "Egalité."'

"When last year I made my farewell call on Rosenthal before his departure for America, his wife said to me, when I left: 'I hope you will come to my concert, which I shall give on Moriz' birthday, on the 18th of December. My husband will then perhaps hear me in America by radio.' Turning to his wife, Rosenthal answered: 'Your playing not only stands the test of being heard by radio, but can even be examined by Röntgen Rays.'

"When I left, Rosenthal accompanied me to the door. I had already gone down several steps when I called up to him: 'No technical difficulties will ever cause you to cancel a concert on your American tour,' a compliment which he answered with a hearty laugh."

Last night, April 1, they did "Faust" at the Metropolitan. We suggested to the Marguerite that at the end of the garden-scene, when Faust storms her door, she slam it in his face and sing out, "April fool." At the hour of going to press we could not ascertain whether the lady carried out our proposal, but we have a vague presentiment that she failed to do so. Opera prima donnas possess so little sense of humor.

Deems Taylor, critic of The World, has been requested by the Metropolitan to write an opera. Theodore Stearns, critic of The Morning Telegraph, has received a like commission from his paper. Those gentlemen should find the task easy. All they need is to do the opposite of everything they have criticized in the operas by other composers.

Philharmonic, in Greek, means "friend of harmony." One doubts it, when listening to Philharmonic conductors discussing one another.

Sir Hugh Allen, Director of Music at the University of Oxford, and Director of the London College of Music, arrived in this country last week and to newspaper interviewers delivered himself of some profound truths, chief among which was this: "If America will give its own people a chance and not yield so much to the influence of Europe in music, her progress would be tremendous." That clears up a question which appeared to be insoluble. Now Sir Hugh has pointed the way, and the forward march of musical Americans should be one continuous triumphal procession.

Jerome Hart, the writer on music, sends this communication:

New York, March 27, 1925.

Dear Variations:

The attached is from a cabled report to the N. Y. Times of the reception of Lord Balfour in Jerusalem.

The choir does not seem to have been the only thing that was "mixed":—

"On his arrival he was greeted with a hallelujah chorus from Handel's Elijah, beautifully sung by a mixed choir."

Very sincerely yours,

(Signed) JEROME HART.

Sometimes Spring brings us the most terrifying thoughts. For instance, about Sturly, by Pierre Custot. It is the parable story of a sturgeon, whom the author sends through the ocean, in search of the ineffable truth. M. Custot says that fish inhabiting French waters speak French. The idea comes to us to introduce a French sturgeon to a Hudson River shad, and watch results. And then, we decided that the next time the restaurant offers us English sole, we shall address the finny faker in our own language and from his accent confirm our suspicion that he is in reality a Long Island flounder spawned in Jamaica Bay. Perhaps, however, we should be indulging in sulphur and molasses instead of sauce à la Tartar.

Pfitzner's Kätchen von Heilbronn overture, played at the New York Symphony concert last Sunday, sounded like faded echoes from the long ago, with

its blending of Teutonic sentimentality and what seemed like extreme modernism when Pfitzner belonged to the Neo-German group, and was looked upon by his admirers as an extraordinary apparition, occupying a place between Wagner and Strauss, with the prospect of going a large step beyond them. Now Pfitzner is the conservative and safely respectable head of a conservatory and his music seems bereft of all fire, fury, and daring. August Bungert was another dreaded young musical revolutionary of Pfitzner's day. He was elected by his party to put Wagner's operas out of the running. His program embraced mastodontic plans. He worked upon a Homeric cycle and for its performance his followers schemed a special temple, to be built somewhere along the Rhine, and to relegate the Bayreuth Festspielhaus into childish insignificance. The Bungert bubble burst with amazing suddenness, and even before his rather early death, the poor man was dropped and discredited by his cohorts as soon as they realized his failure to grip the popular fancy with his songs, which were forced upon all the vocal programs of the period. Today Bungert's name is remembered only by the oldsters. Fame is a fickle mistress, propitiated solely by success, and always ready to desert when it is in danger of being lost.

Max Bruch must bank on ultimate fame with a single composition, his Kol Nidrei arrangement for cello. Already his G minor violin concerto and the Scotch Fantasy for the same instrument are beginning to disappear from the programs of the fiddlers. Of course, the Kol Nidrei melody, one of the most beautiful in the Hebrew ritual music, already centuries old, never will die as long as synagogues are in existence.

And then there is the case of Moszkowski. He died a fortnight ago, and none, but one, to do him reverence since then by putting his name on a program. The solitary exception is, strangely enough, not a pianist, but a violinist, Florence Stern, and for her recital at Town Hall next Saturday evening, she has scheduled Moszkowski's melodious and piquant Guitare, a solo alike effective for piano (as it was written originally), violin, or cello. We feel an especial interest in Guitare, because it was dedicated to our late pianist uncle, Saul Liebling, who first performed it publicly, and used to play it with peculiar grace and charm.

Meeker's Mountain, in Colorado, has moved 150 yards in a week. That is no record. Liszt's Mountain Symphony disappeared altogether.

Of all the interesting reviews written here after the lovely performance of Pelleas and Melisande at the Metropolitan last week, the one phrase that we relished particularly was that of W. J. Henderson: "The total balance of the strut and swagger of the typical operatic people is one of the most striking features of Debussy's creation."

Pelleas and Melisande is one of those works which we love to hear, but not to write about. It baffles description that would be illuminative to those who do not know the music, and who think that all opera falls within the styles of Gluck, Mozart, Weber, Wagner, Verdi, or Puccini. Pelleas and Melisande is the one opera—if it is that—which you cannot enjoy or even understand without a thorough knowledge of the libretto. If you accept Maeterlinck's veiled, hesitant, fragmentary way of telling a story, and can be moved by suggestion and fantasy in place of literalness and minute visualization, you will adore this drama, and its music will take on wonderful meaning to your ear and your imagination. If such delicate raptures do not appeal to you, stay away from Pelleas and Melisande, and keep on with your Tosca, Trovatore, Aida, Pagliacci and the other highly flavored Italian fare, and with the splendidly resounding Wagnerian music dramas. At least, if you do go to Wagner and enjoy him, you are in the ranks of the truly blessed.

Mlle. Tailleferre's piano concerto leads to the reflection—with apologies to Kipling—that no great danger need be expected from the female composer of the species.

The three B's of most American composers are "Bills, Bills, Bills."

London has 10,734 music teachers, more than 2,000 professional solo violinists, and 1,900 professional vocalists, of whom 1,038 are sopranos. That makes an appalling total of 14,634 persons who do not pay for concert tickets in London.

LEONARD LIEBLING.

THE FEAR THAT LOSES

(Reprinted from the Musical Courier Extra.)

We hear so many piano men talk about what the radio is doing to the piano business, so much talk about what is going to happen, that one wonders there is never a recalling like fears that served as excuses for the lack of enterprise that meets all extraneous causes as to lack of commercial success, and leads to the actual loss of business that is peculiarly sad when it applies to the piano business.

There are "dips," as Col. Conway used to say, but those depressions are among the mysteries of the land of barter and selling and can not be explained either in a political way, or to the exploitation of something new that has arisen and depicting but the advance of civilization and the better living that is with us as compared to the days of the tallow dip, the candle, and up to the electric lights that make life so different, as different in fact as that brought about by the bath tub, the automobile and the many advances in luxuries that give the workingman of today more in life than even the kings of centuries ago enjoyed as luxuries.

All this talk about the harm the radio is going to do is just the same old excuse that the average piano man seems to find necessary to give color to the statement that because he is not doing any business worth while is because all the other dealers are doing the same thing—not working except to make excuses. Now it is the radio, and after that it will be something else, while the dealer who has no time to talk about what his competitors are doing, but sticks to his prospect hunting, sells on the square and gets his part of the business that is possible, is getting along very well, thank you, and is happy that he is in the piano business.

Here is an illustration of this proneness to excuse himself on the part of the piano man in a little article clipped from the Philadelphia Post, and is really a straight summing up of the situation as regards the piano business at this time. Read it:

It is only fifteen or twenty years ago that piano manufacturers and salesmen were wringing their hands and wondering what was going to become of them. Pianos weren't selling.

The reason was more or less simple. A man named Edison had finally perfected a device known as a phonograph out of which melodies poured with no further effort than the turning of a crank. Lessons weren't required to be able to play it.

So for a year or two piano manufacturers dreamed of potter's fields and poorhouses. And then the phonograph settled down to its place and pianos came back to theirs. Now more pianos are sold in a year than even before.

Radio, in the wild sweep that has made it more than a mere household byword and a household reality, has given the phonograph manufacturers the same sort of scare that sent cold chills up and down piano keys two decades ago.

However, phonograph manufacturers have the piano inclined to look back upon. And they are waiting patiently until the public comes to the conclusion that it can have all three—the piano to play, the phonograph to hear what they want when they want it, and the radio to hear what's offered.

Piano men sell talking machines, and they should help in rebuilding this business that seems so hopeless to those who think it easy to stop working, but never thinking how much easier it is to work than it is to worry. This great big country of ours is too prosperous to allow anything to keep it from walking along the primrose path of prosperity. The primroses may get a little wilted at times, but let it be the sure guess that soon the flowers will bloom again, the perfume will bring relief, and the men who wait for their musical instruments to sell themselves will wait until the primroses will block the road of prosperity to that extent there will be no one able to travel that road which leads to the building along lines that spell profits and the ability to live within those profits.

A little depression now and then gives a man time to think about his business, to get to the bottom of it, and then to start over again and keep aloof from those who think that a business will run itself. No business will run without some power to guide it. The day of the perpetual machine has not yet arrived. If ever it does arrive it will not cause the American people to die of starvation, for always will there be some genius brighter than the one who solves perpetual motion who will invent something that will add to all that any thing ever to be invented will bring about as an evidence of an advancement in life.

Some one may invent a musical instrument that will surpass the piano, may take its place, but when that is done there will have to be a new musical literature written, and then we will have a new crop of musicians that will need the new instrument. But how about the trade-in if this should happen? Well, we can cross that bridge when we get to it. In truth there will not be as many pianos to take in exchange as there will be automobiles or radios if some one invents something to take the place of the machines

that now surpass the piano in volume of business, but certainly not in the advancement of intelligent enjoyment that leads to culture.

WEISSMANN PROTESTS

Prof. Adolph Weissmann, perhaps the best known of German musical critics and musicographers today—who, incidentally, is planning to come here next winter to lecture—is disturbed by the thought that America, controlling the music market today just as it controls the market for gold, may work to the disadvantage of other musical nations. For one who as yet does not know American conditions from self-observation, his judgment is singularly correct. There follow a few extracts from an article of his which appeared in the Vossische Zeitung and was translated by D. T. Pottinger for the Boston Transcript:

Naturally, the fundamental characteristic of American musical activity has persisted. "Practical" music dominates everything and is, in the last analysis, what the great mass generally considers art. The manager, working with a powerful publicity system, can count upon even greater naïveté than here in Germany, and he has made such clever use of war and post-war conditions that nowadays all, or nearly all, celebrities stay overseas for months or even permanently. America has gathered in not only the virtuosi, but also the teachers, so far as possible. For example, Carl Flesch and Madame Cahier (whom we must consider ours in spite of her American birth) have been living and teaching for several months in Philadelphia; and guest-critics have been invited from England so that the country may mirror itself in an absolutely unprejudiced judgment. Artistic ambition is there, and the will to musical independence is strong. But America is still, it is true, dependent upon German authority. Where this is not the case, certain strange consequences appear, such as that of Ignaz Paderewski, who, evidently as former President of Poland, gained overwhelming triumphs. On any other score such triumphs would be incomprehensible to anyone who has like me heard the Paderewski of today in England. What America, satiated with virtuosity, draws from Germany for its musical activity is the prima donna of yesterday, the conductor. And here we must begin to reflect: how far can or dare we provide America with conductors?

If we really have "musical atmosphere," then the German conductor at the head of the German orchestra has a substantial share in it, but of course only in so far as he has served the interests, the furthering, of instrumental creation. For Germany, Hans von Bülow, who accomplished wonders with the Meiningen orchestra, gave the impulse to improvement. To him we owe, so far as Berlin is concerned, the establishment of the Philharmonic Concerts in the favor of the musical public. How much is done here for performers and for listeners! So much that Nikisch, a personality in another sense, can build upon it. But already, after not much more than forty years, the institution shows signs of tottering. Only with difficulty do the Philharmonic Concerts maintain their high position until the death of the master. Then we see the conductor, as a type, shake the institution not with technical but with merely personal ambition. What we have today is a perage of directors, most of whom only get themselves up for the stage, and we see the day, for example, when Furtwängler, the distinguished youngest conductor of the Philharmonic Concerts, allows himself to be enticed to New York for the greater part of the season. The institution, one of the foundations of Berlinese and therefore of German musical life has lost its significance as an example.

The travels of our conductors on furlough were easily understood in past years of the depreciation of money. Today every conductor connected with a basic institution is in duty bound to stay at his post, if only because he himself is thus giving an example to the members of the orchestra. What is to become of our German orchestras if the conductor wishes to fly like a bird of passage again and again to America! There is no more pioneer work to be done abroad. Let the Fritz Reiners, the Koussevitzky's, the Mengelbergs, gather their laurels there, but our native conductors only when they can be spared here.

UNUSUAL

Giulio Gatti-Casazza did quite an unusual thing in issuing a little message of thanks all around last week, when a Meistersinger performance closed the special matinee Wagner series, which has been an unprecedented success. The music critics—who get few enough kind words—were even remembered.

It has been with great interest and deep pleasure that I have received the many letters and messages of approval for having offered to the subscribers the Wagner Cycle, which closes with today's performance of Die Meistersinger. May I take this opportunity to acknowledge them with my sincere thanks.

The record attendance, the profound attention and enthusiastic applause displayed at each performance, and the praise by the music critics have fully compensated the artists and the management for their efforts, and have made this Wagner Cycle memorable in the record of the present season of Metropolitan Opera.

GIULIO GATTI-CASAZZA.

And with this Meistersinger, Curt Taucher, who two weeks ago came within an inch of losing his life by falling through a trap, returned, singing and acting as well as ever, entirely recovered from the shock—though throughout the opera everybody was careful to take hold of his left hand, the right, with broken little finger, being still more or less hors de combat. His fellow artists in the Ring presented him with a handsome silver cigar humidor and the audience took occasion to applaud him heartily at every opportunity.

STILL PROTESTING

The New York World has lined up solidly with the MUSICAL COURIER in its denunciation of petty politics which will take the Goldman Band Concerts out of Central Park this summer. On March 26 it said editorially:

Thanks to Mayor Hylan's insistence that all music in Central Park must advertise Mayor Hylan, the Goldman Band concerts provided by the generosity of the Guggenheim family have been definitely banished from the Mall.

It would be a great pity, however, if these concerts were lost to the people of New York. The best thing that could happen, under the circumstances, would be for the Goldman concerts to be given again, as formerly, under the auspices of Columbia University in the big South Field at Broadway and 116th Street, where 25,000 people can be seated.

The music-loving public of this city has amply proved its appreciation of open-air music. The Goldman concerts are firmly established in popular favor. The Guggenheims should find both the public and the Columbia authorities only too glad to have the concerts resumed the coming season on the South Field.

A small-minded Mayor should not be able to deprive the people of New York of an admirable and generously furnished open-air concert series.

Letters of protest continue to pour into the newspaper offices, attacking those responsible for the removal. Here is one practical suggestion:

Come, let us have at least our pleasures free from political taint!

If the reason, as given by the Chamberlain, for attempting to limit the Guggenheim gift is serious, namely, that other conductors wish to give concerts on the Mall, why cannot they be given on the two nights that the bandstand otherwise would be dark, Tuesday and Friday, and also on Saturday and Sunday afternoons? Why cannot our Mayor's Committee on Music take advantage of those days to have bands, if they must, for political purposes, and make use of those opportunities to satisfy our egotistic Mayor and thrust his name before us again and again? LILLIAN SIMMONS.

That would be a thoroughly feasible way out of the difficulty. One or two writers have something to say that should make the politicians think:

As a taxpayer I think it about time that a statement of the city budget should be presented through the press to the tax-paying people of New York City, so that we may judge for ourselves whether Mayor Hylan and his associates have the legal right to give concerts by the Police, Fire and Street Cleaning bands and advertise them as his "free" concerts. The Comptroller states that "these bands will be paid out of city funds." From what source are the city funds derived?

The Mayor is right when he says they will be "Mayor Hylan's People's Concerts." These same "people" being Chamberlain Berolzheimer, Willis Holly, secretary of the Park Board, and Frederick Eschenberg, assistant to the Chamberlain. But are these "people" themselves actually paying for these proposed concerts?

In short, I as a taxpayer object and protest against Mayor Hylan claiming his proposed concerts as his concerts, when he is using taxpayers' money to finance them.

And here is another letter that ought to give the Mayor a bit to think about—this is election year:

The loss of the Goldman Band concerts in Central Park will probably mean the loss of more votes to Hylan than even the transit problem would have taken away from him. Let us hope that the concerts can be given somewhere in New York where politics cannot lay hands on them.

It is much to be feared, however, that the Goldman concerts are definitely out of the park for this year. One hopes to hear soon the announcement that they have found a home where, through the generosity of the Guggenheim family, Edwin Franko Goldman's splendid organization can be heard in the fine programs it always presents without fear of outside disturbance from narrow-minded politicians.

A FIXTURE

Willem Mengelberg, the Dutch conductor, who leaves his Concertgebouw Orchestra at Amsterdam for a half season every year to come over and conduct our New York Philharmonic, is now as firmly a fixture in the New York musical world as any who dwell among us. Those who heard the truly magnificent performance of the second Mahler symphony which he gave at Carnegie Hall last Saturday evening, were reminded afresh of the capabilities of this man. It was a performance that was impressive in its perfection and worked out to the finest detail. Mr. Mengelberg loves his Mahler and does his best to make all the rest of the world love him too. In a few weeks more he will say good-bye to us for the present season. But he will not be away very long, for next season he is, for the first time, to conduct the first half of the Philharmonic season instead of the second, and will be back here again in October.

GILBERT AND SULLIVAN

In ten days, for the first time in many years—if it ever occurred before here—two theaters on the same street will be devoted to Gilbert and Sullivan, with The Mikado at the 44th Street Theater, and Princess Ida at the Shubert. And all, doubtless, because the revival of Patience at the Greenwich Village Theater made an unexpected hit.

TUNING IN WITH EUROPE

After a month's tripping about the old Continent I am trying to get some order into the chaos of my impressions. But, truth to tell, it is all a muddle, like Europe itself. Of one thing only I am certain, after going over my expense account, namely, that traveling in Europe—whatever else one may think of it—is no longer cheap! Many things and many places are more expensive than home, though by no means all.

There is no system about this matter, or if there is it takes more than a music critic's mind to fathom it. At any rate, it is full of pleasant surprises. For instance, it cost me six dollars to take a small trunk from Vienna to Zürich, and only two to send it all the rest of the way to London. This sort of thing is most intriguing.

* * *

Another thing that makes European travel so pleasant, especially for Americans, is the passport system. Generally speaking, no visitor is more welcome in any European country than an American. And the price of his visa is made to reflect the value of his person. Ten dollars. No other nationality is asked to pay this price; when they see us coming they are simply ashamed to ask less. The fact that Uncle Sam asks every one of his visitors the same is the more prosaic reason for the charge. (Since under the present immigration quotas the influx of foreigners in America is probably no greater than the egress of American travellers, and since the average American tourist in Europe travels through at least five countries at ten dollars a country, one wonders where the wisdom of this "reciprocity" comes in, so far as the U. S. A. is concerned.)

* * *

Music on the continent is not very exciting just now. People seem to lie low on various accounts; perhaps they are waiting for the promised flood of Americans, who are to be provided with a continuous string of music festivals from one end of Europe to the other.

* * *

The characteristic feature of this post-war winter on the continent has been the revival of gaiety at carnival time. Berlin, for instance, simply went dance-mad, despite—or because of—the fact that everyone was "broke." There were public balls every night through January and February, and on some nights a dozen or more. The Opera Ball was held for the first time since the war, and a very gorgeous affair it was, with some toilettes that were merely "indicated," like some of the scenery they use nowadays. The one thing that had to be covered up, apparently, was the ladies' hair, white wigs being all the rage.

There was also a "Redoute" at Kroll's, the Staatsoper's second house, which was turned into a festive fairyland—a scene reminiscent of the third act of Schreker's *Schatzgräber*, with Schreker himself and his beautiful spouse, wearing a flaming red head-dress, in the center of it. Barbara Kemp in a green wig was most attractive, and Eleanor Painter, clothed in smiles over her operatic successes, very fetching indeed.

* * *

I also recall a party at Frau Wolff's, otherwise Queen Louise (of the concert world) in honor of Furtwängler's return. He was most elated over his American triumph, and less so over his experience in London. Indeed, there is no accounting for tastes, in conductors and in everything else. Anyhow, Furtwängler approves of our public and press (who approve of him), and thinks the Philharmonic Orchestra (which engaged him) even better than the Philadelphia. This is quite as it is expected to be.

Since Furtwängler has, as it seems, been offered the Philharmonic conductorship, rumor as to his possible successor in Berlin and Leipzig is already rife. Klemperer, now of Wiesbaden, is the leading favorite, though I would not be surprised if Clemens Krauss, of Frankfurt, as yet unheard in the German capital, may soon be in the running. Krauss conducted for the first time in Munich while I was there, and made a decided hit.

* * *

Leipzig on the day of my visit exulted in the opening of the great Spring Fair (with brilliant white decorations by Mr. Jack Frost)—the greatest since before the war. Tens of thousands of polyglot visitors crowded the town. The venerable Conservatory, founded by Mendelssohn, was turned into a music exhibition, and people offered everything from tuning pins to orchestrions (with mechanical violins, oh, horror!) to visitors. A unique affair, this Leipzig Fair.

A damper thrown on the proceedings by the death of President Ebert was, by the way, soon thrown off.

We witnessed a festival performance of the Flying Dutchman with Gustav Brecher at the helm, and after the second act someone tactfully announced that from midnight to four a. m. dancing would again be permitted, the day of mourning being then at an end. As a result people flocked to the dance halls like savages, and the carnival spirit, damped back for a day, broke out afresh. Business is business.

* * *

In Prague we had the doubtful good fortune to be present at the première there of Strauss' *Intermezzo*. The *MUSICAL COURIER*'s Leipzig correspondent has already pronounced upon this work, and far be it from me to gainsay him here. But I did not enjoy the performance, except as I would enjoy a bit of scandal in which all the parties were known to me. *Intermezzo*, by the way, is a "conversational" opera in more senses than one. There is conversation on the stage (often covered up by the thickness of the "chamber orchestra") and there is opportunity for conversation in the auditorium, for during the numerous changes of scene—eight in the first act alone!—the orchestra plays *echt* Straussian domesticana, which our Metropolitan box-holders would certainly use as a tonal barrage for their conversational battery. I heartily recommend the work to Mr. Gatti-Casazza.

* * *

In Vienna the most exciting thing that happened, just as we arrived, was the break-up of the managers' combine. (They always break up, *tout comme chez nous*.) And everybody, including the broken-up managers, seemed to be happy about it. King Carnival has had a renaissance also in Vienna, and every publication has had its "Fasching" number this year. A masterpiece of fun is that of the *Ambruch*, the musical monthly, in which everybody from Strauss and Schoenberg (not forgetting the Herr Direktor Hertzka—"die Stimme des Herrn") is lampooned. I wish I could translate some of these untranslatable witticisms, for many of which our clever correspondent, Paul Bechert—the self-styled "red rag"—is responsible.

* * *

The Vienna Opera is obviously in a state of eclipse. Aside from a lack of efficient artistic direction it seems to suffer from a particularly stupid sort of bureaucracy. I arrived during the afternoon and wanted to hear Aida that night. But since application for passes must be made before eleven a. m., I had to forego the pleasure. That at eleven a. m. my train was still in Czecho-Slovakia was evidently my own fault. They say this is typical of Vienna, always known to have been a gay city.

But it was different in the days of Richard Strauss!

* * *

Munich on the other hand is having an operatic revival. Baron von Franckenstein is ruling the roost with a firm hand and establishing a healthy discipline among the singers. These worthies, it seems, have hitherto been more interested in Urlaub (leave of absence)—the times they don't sing, rather than the times they do. Some of the old stagers refuse to be pulled up and have left in a huff. But the Herr Baron is not worried; he does not even mind engaging Americans to take their places, and he is to be commended for his courageous spirit in breaking down national barriers in art.

There is quite a colony of American singers in Munich just now and some of them are making careers.

* * *

Zürich, I learned during a few hours' stay, is planning another festival for this spring. The Dresden Opera ensemble and orchestra are to come and give *Intermezzo* for a whole week. Zürichers will know Straussian domestic affairs at all costs! And as lots of Americans will be passing through Zürich this spring, they too will have their chance.

* * *

I finished in Paris, but heard no music there. Somehow one has so much else to do. C. S.

MacDowell Association Concert

The Washington Heights Musical Club, J. R. Cathcart, president, announces a concert in Aeolian Hall on Tuesday evening, April 14, for the benefit of the Edward MacDowell Association endowment fund. This association, founded in 1907 at Petersborough, N. H., where the famous American composer found the quiet and inspiration to do his work, aims to perpetuate the colony established there for creative workers in the seven arts. No more important movement than this has been started for the development of our national art spirit, and it therefore should receive hearty endorsement from every true disciple of American ideals.

The colony is no longer an experiment. Many distinguished artists have become members and pass their vacation time in the studios scattered through the woods where they

NEWS FLASHES

Mme. de Cisneros for La Scala

(Special cable to the Musical Courier)

Milan.—Mme. Eleanora de Cisneros, American operatic contralto, has just been engaged for the balance of the season at La Scala. She will appear for the first time during the first week of April. A.

Edward Siedle Dies

New York.—Edward Siedle, for thirty-four years technical director at the Metropolitan Opera, died on March 30 at his home at Port Chester, N. Y. Mr. Siedle, who was sixty-six years old, had been in failing health for several years and had not been active at the opera house this present season. He was English by birth. He is survived by his widow; his sister, Mrs. Julian Edwards, and a son by a former marriage.

Lusardi Agency Continues

Milan.—Following the death of Giuseppe Lusardi, chief of the great operatic agency here which bore his name, the office will be continued by the partner who had been associated with him for the last sixteen years, Emilio Ferone. *Corriere di Milano*, the musical newspaper conducted by this agency, will continue as heretofore under the direction of Egisto Tromben. A.

Frieda Klink for Magdeburg Opera

Munich.—Frieda Klink, American contralto, who has made many successful appearances in concert in Munich, Berlin, Vienna, Prague and elsewhere during the last two seasons, and who is at present studying dramatic art with Frau Prof. Bahr-Miltenburg, the one-time famous Vienna Wagnerian soprano at present settled in Munich, has been engaged to sing first contralto roles at the Magdeburg Opera, starting next fall. B.

Pouishnoff's Success in Paris

(Special cable to the Musical Courier)

Paris.—Leif Pouishnoff won an extraordinary success here today (March 29) with his first recital at the Salle Gaveau, which was packed. His program was devoted to Bach and Beethoven. The audience was extremely enthusiastic and insisted on four extra numbers at the conclusion of the regular list. Mr. Pouishnoff will give four more recitals here. C. L.

CHICAGO CIVIC OPERA
REPERTORY FOR 1925-26

Two American Operas

The Chicago Civic Opera Company has sent out announcement of its repertory for next season. Several novelties will be presented and a number of revivals are on the list. As already announced, one of the most interesting novelties to be given is an American opera, in English, with an unusual presentation,—a one-act lyric tragedy entitled *A Light from Saint Agnes*. The libretto is after a play by Minnie Maddern Fiske and the music by W. Franke Harling. There are but three characters in the piece: Father Bertrand, who sings the tenor role; Michael Kerouac, who is the basso, and Toinette, the soprano. Another novelty, also already announced in these columns, will be Charles Wakefield Cadman's *The Witch of Salem*.

The revivals will include Verdi's *Falstaff*, and *The Masked Ball*, Donizetti's *L'Elisir d'Amore*, Puccini's *Manon Lescaut*, Leroux' *Le Chemineau* and Thomas' *Mignon*. Massenet's *Cendrillon* will also be revived and will be sung in English. Humperdinck's *Hansel and Gretel* will be sung again in English as during the past season.

The general repertory of operas for the forthcoming season of the company during its twelve weeks' season at the Auditorium will be selected from among the standard works presented annually.

have one common interest—isolation in order to do their best creative work. Sixteen years of self-sacrifice and phenomenal labor have brought the colony to its present stage of usefulness, but the association wishes to avoid what every unendowed institution inevitably faces—large equipment with inadequate income. Hence the call for financial assistance either through contributions or benefits.

Each season the Washington Heights Musical Club has enlisted its entire force in aid of this cause through a special MacDowell concert, the proceeds of which are devoted to the support of the colony. Boxes and tickets may be procured from the club, whose headquarters are at 20 West Fifty-seventh street. The program, consisting partly of MacDowell compositions, will be rendered by three American artists, Marjorie Meyer, soprano; Robert Lowrey, pianist, and Elliot Griffiths, composer-pianist.

METROPOLITAN CONTINUES TO ATTRACT FULL HOUSES

Repetition the Rule, Splendidly Given—Wagner Cycle
Ends—An Excellent Sunday Night Concert

SUNDAY NIGHT CONCERT, MARCH 22

Of special interest on the March 22 program was the fact that Lawrence Tibbett sang for the first time at these concerts the Monologue from Act II of Falstaff, the rendition of which some months ago veritably made him famous over night. It was a stirring performance which he gave on this occasion, putting into his rendition a wealth of emotional feeling and singing with fine artistry. Mr. Tibbett also was heard in Moussorgsky's The Song of the Flea, sung in English with excellent diction. This concert brought forth other such favorites at the Metropolitan as Nanette Guilford, Thalia Sabanieva, Marion Telva, Armand Tokatyan and Giuseppe Danise, all of whom won well deserved praise for their renditions of operatic arias and songs. The orchestra, too, was a feature of the program, playing Rossini's overture to Semiramide, Tchaikowsky's Nutcracker suite and Strauss' Southern Roses waltz, and playing them exceedingly well under the baton of Giuseppe Bamboschek. Heinrich Warnke, cellist of the Metropolitan orchestra, acquitted himself creditably in three solo numbers by Popper, Julius Burger and Vittorio Versè were the accompanists.

ROMEO AND JULIET, MARCH 23

On March 23, a large audience listened to the third performance of the season of Romeo and Juliet, so admirably

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sung and acted by Lucrezia Bori and Edward Johnson in the title roles. These artists are superb in these parts and the enraptured audience accorded them an ovation. Hasselmans gave the score a fine reading.

LA JUIVE, MARCH 25

It was almost like a gala performance of La Juive at the Metropolitan on March 25, when Giovanni Martinelli sang Eleazar, the last role in which he appeared before being taken ill, for the first time since his recovery. He was in magnificent voice—without doubt the enforced rest was beneficial to his vocal organs—and brilliant is the only adjective that properly describes his singing. Needless to say he was the object of long continued and hearty applause throughout the evening which on occasion rose to a real ovation.

Nanny Larsen-Todsen sang the Rachel for the first time here. While she by no means eclipsed the memories of her predecessors in the role, she was satisfactory vocally and acted capably. Charlotte Ryan is hardly up to Metropolitan standard in a role that calls for so much. Ralph Errolle was an agreeable Prince, and Mardones a sonorous Cardinal. The chorus did its duty faithfully and effectively. The same may be said of the ballet, and repeated for Louis Hasselmans, the conductor.

DIE MEISTERSINGER, MARCH 26

On March 26, the final Wagner matinee of the cycle drew a large audience to hear Die Meistersinger. Much interest centered in the reappearance of Curt Taucher, tenor, who narrowly escaped death recently when he fell through a trap during a performance of Siegfried. He was presented with a silver humidor bearing his initials and the signatures of Michael Bohnen, Nanny Larsen-Todsen, Artur Bodanzky, Maria Mueller, Wilhelm Wymetal, Clarence Whitehill, Max Bloch, George Meader, Karin Branzell, Paul Eisler, Gustav Schützendorf, Marion Telva, Rudolph Laubenthal, Elizabeth Rethberg, Kathleen Howard, Dr. Karl Riedel and Samuel Thewman.

Mr. Taucher was in excellent voice and gave a creditable performance of Walther. A dominant figure was Bohnen as Hans Sachs, rich in voice and impressive in action, while Maria Mueller was a charming Eva, and Kathleen Howard

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acceptable as Magdalena. Others in the cast were Meader as David and Rother as Pogner.

Mr. Gatti-Casazza, in a printed address, thanked the subscribers to these Wagner matinees.

TRIPLE BILL, MARCH 26

On Thursday evening, an interesting triple bill, consisting of L'Oracolo, Petruschka and Cavalleria Rusticana, attracted a capacity audience to the Metropolitan. In the Leoni opera, Bori, Scotti and Tokatyan handled the principal roles with vocal and histrionic skill, the young tenor singing the role of Win-San-Luy for the first time at the Metropolitan. Excellent also was the work of Didur as Win Shee. Papi gave the score a creditable reading.

Stravinsky's popular ballet with its gorgeously vivid scenery was headed by the clever Rosina Galli, Adolph Bolm, Bonfiglio and Bartik. For this Serafin came to the conductor's stand.

Cavalleria Rusticana brought a more or less familiar cast, consisting of Peralta, a rich voiced and dramatic Santuzza; Alcock, an admirable Lola, both in voice and action, and Lauri-Volpe, who sang Turiddu with abandon and impressiveness. Papi again conducted.

PAGLIACCI AND COQ D'OR, MARCH 27 (MATINEE)

Pagliacci and Le Coq D'Or were given at the special matinee on March 27, Queena Mario, Martinelli, Danise and Picco being in the cast of the former opera, which was given a fine performance, under the baton of Papi. The usual corps of singers and dancers appeared in the Rimsky-Korsakoff work, Sabanieva and Galli representing the Princess, and Didur and Kosloff, the King. Bamboschek conducted.

Von Klenner Women's Quartet Successful

The quartet of Von Klenner pupils, which sang March 8, is an excellently well molded group, and should be in great demand for private recitals, etc.; their intonation and diction are equally good. They scored a distinct success at the Music and Art Lovers' Club, March 8. The singers are Mignon Spence, Marion Fritz, Grace Carroll and Virgie Gillan.

Mignon Spence, of the quartet, has just signed a contract for an extended tour in a revival of Herbert's operetta, Sweethearts.

Palestrina's 400th Anniversary

Palestrina was born in 1525 or 1526. The date is unknown and even the year is somewhat uncertain, but after four hundred years of undiminished fame, it is near enough for the celebrations that have been carried on in Italy this year, and are to have their fitting reflection in New York, on Sunday afternoon, April 19, at Town Hall. Montani and his noted Palestrina Choir will give the program, which will include modern works as well as selections from the Ecclesiastical School.

Deems Taylor Endorses Arthur Hartmann Transcription

When Kreisler played Arthur Hartmann's Transcription of Debussy's La Fille Aux Cheveux de Lin, Deems Taylor, in the New York World of January 20, said: "He played Arthur Hartmann's Transcription of Debussy's La Fille Aux Cheveux de Lin and gave it a quality of unearthly frail loveliness that it never quite achieved in its original piano dress. And he had to repeat it."

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At the conclusion of the regular program he had to begin on a second made up of encores. A most interesting personality.

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BOSTON CONSERVATORY ENGAGES ARTURO VITA

Will Have Charge of Vocal Department Next Season—Koussevitzky Presents Novelties—Well Known Artists Give Recitals—Other News

BOSTON, MASS., March 29.—An announcement of extraordinary interest has been made by Agide Jacchia, founder and director of the Boston Conservatory of Music, to the effect that Maestro Arturo Vita will come to this city from Milan next September to take charge of the Conservatory's vocal department. Maestro Vita's fame as a voice teacher passed the Italian boundary some years ago. Many American singers have studied with him, including

quite a number of Bostonians who have made substantial progress under his direction.

The engagement of Maestro Vita provides further proof—if such proof be needed—of the lofty teaching standards maintained at the Boston Conservatory. Ever since he established the school four or five years ago Mr. Jacchia has stressed quality rather than quantity. His plant is not as large as some others in this country, but the faculty

comprises instructors of excellent reputation who have attracted students of uncommon merit from all over the country. In view of the probable demands on Maestro Vita's time the Conservatory urges early filling of applications on the part of those who contemplate studying with him.

KOUSSEVITZKY PRESENTS NOVELTIES; BEDETTI THE SOLOIST

In the course of his observations on the American orchestral scene Ernest Newman, brilliant English critic, has often commented on the unity between conductor and orchestra that marks concerts of the Philadelphia Orchestra. This has taken years to achieve, and a large measure of Mr. Stokowski's success may be attributed to the uninterrupted association with his men that has produced such a remarkable machine. To return to Boston, if Mr. Newman had heard the performance of Tchaikovsky's fifth symphony at the Boston concerts of March 20 and 21, as conducted by Mr. Koussevitzky, he would have witnessed not only a unity comparable to that of the Philadelphians, but that rarer phenomenon, a unity that included composer as well as leader and men. For the Russian conductor virtually recreated Tchaikovsky's masterpiece. The music is manifestly a personal revelation of the melancholy introspection that the Slavic mind is heir to. From anguish and despair, Mr. Koussevitzky proceeded to pathetically futile attempts at joy, and thence to the final heroic struggle and defiance of Fate, as if improvising on a perfect instrument—an instrument that he had fashioned, to serve his wants and that had never served him so well before. He made the symphony, as it should be, intensely human and impassioned, dramatic when necessary, lyrical always, and at the end a climax of irresistible and overwhelming power. Thunderous was the applause that followed, Mr. Koussevitzky bidding his great orchestra to share the ovation with him.

The program abounded in novelties. Even the Tchaikovsky had not been played at a subscription concert since 1910. The list opened with the first American performance of Roland-Manuel's Sinfonia, or overture, from his opera-bouffe, Isabelle and Pantalon. Workmanlike and effective, this piece is artfully ironical and animated, in the spirit of Ravel, the composer's teacher, and proved an altogether promising introduction. We should like to hear more from the same pen. Not so good was the next number, Adolphe Borchard's L'Elan for a first performance anywhere. It begins hopefully, with some original instrumental effects, but soon degenerates into a great deal of noise—and noise per se is not necessarily synonymous with force or power. However, it was warmly applauded. There followed a dance of Debussy's, ingeniously arranged for orchestra by the ever resourceful Ravel, played for the first time in Boston, and played beautifully.

The final novelty was Andre Caplet's Epiphanie, Fresco for Violoncello and Orchestra (after an Ethiopian Legend)—to quote the title in full—with Jean Bedetti, admirable first cellist of the orchestra, as soloist. The legend concerns Melchior, one of the three royal wise men at the cradle in Bethlehem, who orders his little negroes to dance for the amusement of the Divine Child. Although the music does not always keep pace with his imagination, Mr. Caplet's work interests through its instrumental and harmonic coloring and by reason of the obvious sincerity that permeates the composition. Melchior's ecstasy on first beholding the Infant Jesus is represented by a cadenza for the solo instrument, accompanied by monotonous beating on a tambourine, with telling effect. All in all, it was a welcome change from the usual hackneyed concerto. Mr. Bedetti played the solo part with his customary skill and taste, and with a sensitive appreciation of its imaginative qualities. Vigorous applause was his reward.

DAI BUELL COMPLETES RECITAL SERIES

Dai Buell brought her interesting recitals of pianoforte music with interpretative remarks to a close at the Copley Plaza Hotel, March 18, with a program devoted to Bach and some other moderns. Opening her interesting list with the delightful partita in B flat, Miss Buell skipped a few centuries to a dance by Debussy and a group of ultra-modern pieces from Aubert, Vuillemin and Le Flem, played for the first time in America. Another group out of Bach preceded a final section given over to Scriabin, Liapounoff and Paderewski. Miss Buell's playing was characterized by her familiar skill and by the infectious enthusiasm that generally stamps her interpretations. Her audience insisted on extra numbers.

Miss Buell is to be commended for undertaking so ambitious a project and congratulated for its successful culmination. The preceding concerts of this interesting

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We recommend this unquestionably valuable book to every student of the voice as a text-book which it will pay him to have constantly at his elbow for ready reference.

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Concerning

MARIE RAPPOLD

Philadelphia reviewers were unanimous in their praise of Mme. Rappold's singing of Aida at the Metropolitan Opera House in that city last month.

The discriminating Committee of the Biennial Convention of the National Federation of Music Clubs, and the composer, have chosen her to create the principal role of Frank Patterson's Opera The Echo at its world premiere, in Portland, Ore., June 9, 1925.

Mme. Rappold will be available for recitals next season, and I am able to quote a reasonable fee.

Yours truly,
M. H. HANSON.

437 Fifth Ave.

New York City

series were as follows: Humor in Music, January 21; Poetry and Musicians, February 4; Chopin and a Group of Miniatures, February 18; Liszt and Schumann (A Study in Friendship), March 4. The same series was given in New York, at Chickering Hall, on the alternate Monday evenings of January 26, February 9, February 23, March 9 and March 23.

HARRY FARBMAN SCORES WITH PEOPLE'S SYMPHONY

Harry Farberman, violinist, was the soloist at the nineteenth concert of the People's Symphony Orchestra, March 22, in the St. James Theater. He played Paganini's exacting concerto in D major, bringing to his performance the technical surety and brilliance, the emotional understanding and communicative ardor, and the splendid musicianship that combined to win him an extraordinary success at his recital here earlier in the season, a success which he repeated at last Sunday's concert. Mr. Farberman strengthened the impression that he is one of the outstanding new violinists of the year. He ought to go far. For purely orchestral numbers Emil Mollenhauer conducted the orchestra in Beethoven's Leonore overture No. 3, Saint-Saëns' symphonic poem, Le Rouet d'Omphale and Tchaikowsky's fourth symphony.

NOVAES DELIGHTS

Guimar Novaes, pianist, gave one of the most pleasurable recitals of the season here on March 14, at Jordan Hall. Her program included Beethoven's sonata, Farewell Absence and Return; Chopin's sonata of the funeral march, and lighter pieces by Rameau, Albeniz, Debussy, Chopin, Villa-Lobos, Helen Hood and Szanto. Rarely indeed does one hear music played with such artistry. Her command of touch and tone, her brilliant but unobtrusive technic, her musical intelligence and warm response to the poetic

and lyrical in whatever she plays—all these qualities served to make the afternoon memorable. Mme. Novaes received a warm welcome, the applause that followed her beautiful performance of the Chopin sonata being tumultuous. She was obliged to lengthen her program considerably.

GIANNINI PLEASES IN THIRD APPEARANCE

For the third time this season, Dusolina Giannini, soprano, came to Boston, sang and added fresh converts to her cause, the latest occasion being March 15, at Symphony Hall. Her earlier conquests took place when she was heard as soloist with the Boston Symphony Orchestra, and later with the Harvard Glee Club. At her first Sunday afternoon concert in this city Miss Giannini selected a program that reflected her fine taste and judgment—let alone her artistic integrity in refusing to slip in a few bonbons irrespective of their musical value. Opening with old airs from Handel, Mozart and Beethoven, to which she added an air in the ancient style by Donaudy, the soprano proceeded to German lieder by Schumann, Brahms, Wolf and Strauss, continued with songs by Cimarosa and Castellnuovo-Tedesco; the dramatic air, Pace, Pace, Mio Dio, from Verdi's La Forza del Destino, and brought the program to a close with a group of Italian folk tunes arranged by Sadere and a Spanish folk song arranged by Nuno and Harries.

In her singing of this exacting program Miss Giannini proved anew that she has not only a lovely voice which she uses with great skill, but that she has also achieved a fine command of styles. As is to be expected of a Sembrich pupil, her singing reveals musical intelligence and notable discrimination. To the schooling of Mme. Sembrich, however, Miss Giannini adds a mind and imagination of her own, resulting in an uncommon ability to grasp and project the mood of verse and music. Her audience was not as

large as it should have been; but small audiences have a way of making up with enthusiasm for their lack of numbers, and the singer was obliged to add many encores.

BURGIN SCORES WITH CONSERVATORY ORCHESTRA

Having as soloist Richard Burgin of the faculty, admirable concertmaster of the Boston Symphony Orchestra, the Conservatory Chorus and Conservatory Orchestra, Wallace Goodrich, conductor, gave a concert in Jordan Hall on March 20, which was notable among the concerts of the present Conservatory season. Mr. Burgin was heard in the Mendelssohn concerto in E minor, giving it a highly finished performance that won him many recalls.

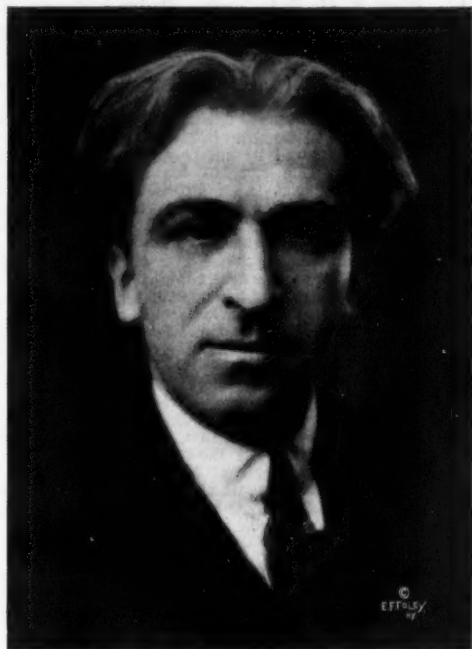
(Continued on page 56)

Grainger's Triumph in Pittsburgh

Percy Grainger, who played in Pittsburgh, Pa., on March 19 and 20, scored a remarkable triumph there. James A. Bortz, concert manager, wired the following to Mrs. Antonia Sawyer: "Your pianist, Percy Grainger, was such a great success in my two concerts, of last night at Allegheny College and tonight at Carnegie Music Hall, Pittsburgh, that I want him for two return engagements. I cannot recall when any pianist received such an ovation as Grainger did here in Pittsburgh tonight. My patrons are unanimous in wanting Grainger for a return appearance. Please obtain him to me. Thanks for sending him for my two concerts. Very cordially yours (signed) James A. Bortz."

A Busy Week for Herma Menth

Herma Menth, pianist, appeared in concert in Cleveland, Ohio, fifteen times from March 8 to 15. April 5 she will play for the third time at Hollins Institute, Hollins, Va., and April 7 she will be heard in Lynchburg, Va.



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AN artist of international renown, one who has appeared in the principal cities of both America and Europe, is Arthur Hartmann, the distinguished violinist. His previous tours of America have taken him from New York to San Francisco, from New Orleans to Vancouver, B. C., and during which he has made several hundred concert appearances.

Arthur Hartmann is one of those men who devote themselves completely to their art. It is because of this that he has reached his present eminent position. His is not only the highest performance from the virtuoso standpoint, but from the deeper and more profound standard of the thoughtful musician is his art to be considered. He has been heard as soloist with all the leading symphony orchestras in this country, while in Europe he has made tours of Germany, France, Belgium, Holland, Scandinavia, Bulgaria, Roumania, Hungary and Finland.

However, he is something more than a violin-artist and his various activities point to a rounded musicianship which is, to say the least, rare. Not only is he proficient on several instruments, but has conducted his

own choral and orchestral compositions. Like Paganini, who at one time retired from public life to the small Court at Lucca for three years, in order to become proficient as a conductor, Arthur Hartmann devoted four years of his life to the perfection of the string quartet and to the mastery of all chamber-music literature.

Of the tremendous number of his violin transcriptions—of which over one hundred are published in this country alone and of which many have been variously recorded—it is not too much to claim that at least a few have achieved a place in the standard literature of the violin. His writings on Bach have been translated into fourteen languages and in the field of pedagogy his work, as his educational articles, has been that of an earnest seeker and decidedly a progressive force for good and uplift.

Having been a child-prodigy, his earliest associations were with Saint-Saëns, Guilmant, Hans Richter, developing to the latter-day friendship with Debussy, Sinding, Bartok and scores of notables in the domains of Art and Literature.

NEW YORK CONCERTS

(Continued from page 17)

but its first anywhere in the revised version, which is shorter than the original and has other alterations. The work as a whole made a decided impression of lasting musical value at its first hearing, though in order to rank a work of this size properly more than one hearing is, of course, necessary. The first movement was particularly attractive. The solo instrument opens with a passage quasi recitativo, which sounds Hungarian in nature. The main theme is an allegro con fuoco and there is the usual contrasting lyric

second theme which begins with the solo violin singing the melody above harp arpeggios. Mr. Gardner's main tune in the slow movement suggests his Slavic origin. An experiment at the end of this movement with a florid obbligato for saxophone against a repetition of the main song-like theme on the solo instrument did not seem to come off very well, due, perhaps, to the saxophone player, who seemed very modest and uncertain about what he had to do. The final theme, bound up with the rest of the work by the use of some of the first movement material, is for the most part the usual allegro. Mr. Gardner's work at least does not sound like any other concerto. His themes are decidedly worth while and his treatment of them musicianly. The

composer himself was the soloist and met the exacting demands of his own score to the full. The audience liked the work and called him back no less than seven times. Mr. Mengelberg took as much pains with the orchestral part as if it had been a new work by Stravinsky or Strauss. Before the concerto there came the fourth symphony of Brahms in a vigorous and buoyant reading which gave the lie to Max Kalbeck's gloomy view of its content. And after it Mengelberg gave one of his favorites, Ravel's choreographic poem, *The Waltz*. It was the third or fourth hearing under Mengelberg for this writer and never has he played it with the fine regard for nuance and the splendid vigor of rhythm that he gave on Thursday evening.

Winifred Macbride

Winifred Macbride played another recital at Aeolian Hall on the afternoon of March 26, again confirming the excellent impression of fine artistry made in earlier appearances here during the season. She is a real artist of the first order, possessed of a most brilliant technic and musicianship of a sort that must be termed as eminent. On this occasion she played Bach, Franck, Liszt and a number of moderns, in all of which was displayed the same force, clarity and unflinching adherence to the dictates of the best tradition in interpretation as well as of piano playing. Miss Macbride is a musician to reckon with. She has had real training, that is clear. She knows how others do things, and why. She is so fully familiar with the orthodox that she can put her own personality into things without spoiling them or distorting them. She has a feeling, and obvious love, for the contrapuntal, and brings out inner and under parts in modern pieces as well as in the more essentially contrapuntal works of Bach and Franck. Her playing is a delight and she deserves a wide hearing.

MARCH 27

New York Symphony: Roland Hayes, Soloist

The pair of concerts given by the New York Symphony Orchestra on March 26 and 27 served to introduce Roland Hayes to metropolitan audiences as soloist with orchestral accompaniments. The singer, who stirred critical audiences in New York and in other important American cities as well as in European musical centers, was in excellent form. His singing showed freedom from restraint, and his interpretations were marked by intelligence, sincerity, warmth and musicianship. He sang as his opening number *Endure My Soul* by Bach. In this he disclosed a voice of beautiful quality, rich, pure, and vibrant. His other numbers were two Negro spirituals, *Go Down Moses* and *Bye and Bye*, in the rendition of which he charmed his audience as few singers can. The applause accorded him bordered on an ovation. He was recalled ten times.

Bruno Walter, guest conductor, presented the following orchestral numbers: overture to *Der Freischuetz*, Weber; Symphony No. 1, in A flat, Elgar, and Liszt's symphonic poem, *Les Preludes*. The Elgar Symphony, composed in 1907, was first performed in 1908 at Manchester by the London Symphony Orchestra under Dr. Hans Richter. It was presented by Walter Damrosch on January 3, 1909, at a concert of the New York Symphony Orchestra. It is a composition of many virtues, melodious and particularly well orchestrated. The third movement (adagio) is very melodious and appealing. Mr. Walter presented it well. Liszt's *Les Preludes*, which closed the program, was not played smoothly. There were several slips made by the horns as well as some faulty notes from the first violins.

MARCH 28

New York Philharmonic: Mahler's Second Symphony

Willem Mengelberg returned to his strongest love, Gustave Mahler, in presenting his Second Symphony in C minor at Carnegie Hall on March 28. There were flags draped above the platform and spring greens above Mr. Mengelberg's desk. The performance itself, regarded merely as a performance, left little to be wished for. Those who like Mahler, and believe in him as Mr. Mengelberg does, must have been very happy indeed, but there are many who are still unconvinced to a belief in him. There are frequent beauties in the symphony. The first part of the first movement is impressive; a great deal of the third movement is decidedly attractive. According to Paul Stefan in his life of Mahler, it is a symphony of destiny. Mahler heard in his music things that the average ear will hardly get from it. The scherzo, for instance, is St. Anthony of Padua's sermon to the Fishes, though to most of us it is merely a bit of more attractive music than most of Mahler's. There is tremendous patience and industry through it all, coupled, alas, with little inventiveness of material of lasting value.

As stated above, the performance was excellent. The enlarged orchestra seemed inspired by the same spirit that pervaded its leader. The chorus was the Schola Cantorum, singing better for Mr. Mengelberg than it often does for its own conductor. Marie Sundelius lent her pure, clear lyric soprano to the solo of the final movement, while Mme. Charles Cahier, internationally known as the Mahler interpreter par excellence, friend and colleague of the composer, put all her unsurpassable art in the service of as perfect an interpretation of the fourth movement as is humanly possible.

The annual benefit concert of the Blind Men's Improvement Club of New York was given at Aeolian Hall on March 28. Edwin Grasse, blind violinist, composer and organist, participated in the well arranged program, appearing in the triple role, while others adding to the interest of the program were Helen Bock, pianist; Anderson Mixed Quartet: Margaret Northrup, soprano; Rosa Hamilton, contralto; J. Steel Jamison, tenor, and Maury Pearson, bass baritone.

Josef Hofmann

It was Josef Hofmann, playing at Carnegie Hall on Saturday afternoon who ended the tremendously successful first season of the Wolfsohn Subscription Series. The hall was crowded. Every seat was gone, there were as many standees as the law allows, and the stage was full of chairs—bunked up, by the way, so that everybody had a fair show. Mr. Hofmann began with the Beethoven *Appassionata*, followed it with the Mendelssohn E minor scherzo, gave then his own



Anna Case

RANDOM NOTICES of a CROWDED SEASON

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RALEIGH: "Fresh and sweet and true, marvelously pure and sustained on the high notes, the voice floated out over the great open spaces of the big auditorium. At times it swelled to a great dramatic burst of music and again softened and crooned into a mere breath of sound. It is a voice that is as lovely and fresh and unspoiled as Anna Case herself."
—Raleigh Times, Feb. 10, 1925.

CASPER, WYOMING: "Anna Case is undoubtedly the finest and most finished musician who has ever appeared in this city."
—Casper Herald.

ASTORIA, ORE.: "There was the joy of life and love in her singing, there was the poignant pain of enduring sorrow, there was dramatic fire and ineffable tenderness, there was capriciousness and there was solemnity, all expressed with an artistry that the word superb can only half describe. It is for this that the musical world has acclaimed her as 'the glorious.'"
—Astoria Evening Budget.

KANSAS CITY: "A capacity house comprising an audience of Kansas City's finest musical patronage, greeted Anna Case last night. Her work is art in the highest sense of the term. Technical difficulties do not seem

to exist for her, and the nuance of expression and tonal volume is achieved with infallible surety."
—Kansas City Journal.

"SOLD-OUT HOUSE HEARS SOPRANO IN INTERESTING RECITAL."
—Headline in Kansas City Times.

PALM BEACH: "Anna Case showed that her art rapidly is attaining a richness and mellowness that is quite remarkable. With her glowing youth and evident radiant health she combines poise and radiance."
—Palm Beach Post, Feb. 17, 1925.

NEW YORK CITY: "Her lovely high voice was in excellent condition and she did some beautiful singing."
—The New York Journal, Mar. 10, 1925.

"Anna Case delighted a large audience in her first and only concert of the season at Carnegie Hall last evening. If a thing of beauty is a joy forever then Anna Case is a great joy. She is charming and very lovely to look upon and last but not least is a great artist. She carries you along with her and when she is happy you are happy and when she is sad you feel very sad and when she smiles—why, to see her is to love her."
—The Bulletin, Mar. 10, 1925.

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—Eugene Stinson.

"A happy addition to the list of recitalists. HE SHOULD COME BACK OFTEN."
—Jeannette Cox.

DETROIT: "There were too few seats to accommodate those who wished to hear the song recital of Jerome Swinford. He proved an interesting, satisfying and intelligent recitalist. A return recital would undoubtedly overflow a much larger hall."
—E. M. McCormick.

ST. JOSEPH, MO.: "The concert given yesterday afternoon by Jerome Swinford was heralded as the best of the season and it proved to be one of the finest of any season."
—St. Joseph, Mo.
OAK PARK: "Swinford has a voice of unusual range, finely proportioned, of matchless purity."
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S U C C E S S

very interesting and effective Theme, Variations and Fugue, played a group of Chopin, and ended with a group of Liszt, except for the numerous encores which followed. Hofmann was himself again—as an English gentleman named Richard once said; and that means that he played with impressive mastery everything that he undertook. There was a rapturous audience.

Louis Bailly

One of the rarest of all instruments to be played by an artist in recital is the viola, and Louis Bailly, considered one of the finest exponents of this beautiful instrument, was heard on Saturday afternoon at Town Hall before an enthusiastic audience. The instrument with its marvelous tone was played in a masterful manner. The program itself offered much in the way of novelty. There were two manuscript compositions heard for the first time in America, a suite in two movements by Joseph Jongen and the second sonata in D minor by Gustave Strube. The Jongen number was particularly effective, with a great deal of the modern French school atmosphere, and one delightful fact was that it was filled with melody, something always appreciated by the average audience disposed to be not overly critical and there for the sheer joy of hearing real music. The second number also commanded serious attention. In fact, the whole program was a greatly enjoyable affair. Mr. Bailly was assisted at the piano by Alton Jones.

Mr. Bailly evidently owns a very fine instrument for the tone was unusually beautiful and the combination of his complete musicianship and thorough mastery made it a concert long to be remembered. It is understood that this was Mr. Bailly's first recital, though he is well known as one of the finest exponents of this art.

MARCH 29

Mme. Schumann-Heink

At the Metropolitan Opera House on Sunday afternoon Mme. Schumann-Heink gave her first and only recital of the present season to a throng of admirers. Probably there is no one before the public today who has a stronger appeal than this marvelous singer, and one who has swayed her audience for many years. There is an individuality and a "something" which gives her a unique place among artists, both past and present. Everything that she sang brought forth prolonged applause, particularly the famous German group so long associated with her inimitable interpretation, which included *Die Bist Ein Ruh*, *De Junge Nonne* and, of course, *Der Erlkoenig*, given an interpretation and a dramatic intensity which are rarely equalled. There were two features which marked the program on Sunday, one was the presentation by a disabled veteran of a large floral offering, which Mme. Schumann-Heink received graciously, rewarding the soldier with a kiss. And another was her little impromptu remarks calling attention to the fact that it was just exactly twenty-six years ago that she had first sung in New York, and it happened to be in that very same house.

The program contained old favorites and a group of English songs, among them numbers by Chadwick, Mary Salter and Collins. This singer is one of the greatest exponents of what real art is, and many claiming and acclaimed great, of only half her years, would find it difficult to sing and interpret as well. Truly an inspiration to both students and artists alike.

Florence Hardeman, violinist, was heard in two solo groups, which were well played, while, as usual, Katherine Hoffman was the splendid accompanist.

League of Composers

At its final concert of the season, March 29, at the Forty-eighth Street Theater, the League of Composers gave a program of Hindemith, the brilliant young German, and Malipiero, the no less brilliant young Italian. The Hindemith numbers were his *Kammermusik*, op. 24, No. 1, for piano, violin, viola, cello, bass, harmonium, trumpet, clarinet, flutes, bassoon and percussion, and his *String Trio*, op. 34. The Malipiero works were the *Stagione Italiche* for voice and piano, delightfully done by Lucilla de Vescovi, soprano, and Wilfred Pelletier, pianist—and his famous *Sette Canzoni* (four of the seven), excellently interpreted by Lucilla de Vescovi, Richard Hale and Albert Rappoport.

Tullio Serafin, Metropolitan Opera conductor, made his first appearance on this occasion as a concert conductor



BURNERDENE MASON,

contralto, artist-pupil of Wilson Lamb, the Orange (N. J.) vocal teacher. Miss Mason will make her debut at Aeolian Hall, New York, April 8, in a program of arias, French and English songs, and a group of negro spirituals. (Photo by Backrach.)

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outside of the opera house. He did a valiant job, and the League is honored by his presence. This was one of the most interesting concerts that has been given by the modernists since their concerts have been instituted.

Isa Kremer

Isa Kremer gave a recital at Carnegie Hall, March 29, before an audience that taxed the available space of even that great auditorium—a fact which speaks well for this artist's popularity. Her art is quite indescribable. It is singing in the best sense of the word, accomplished with great care as to articulation, so that the words are easily understood (by those familiar with the languages used), and associated with a sort of action, slight, restrained but greatly effective. Miss Kremer sang first a group of folk songs—Russian, Italian, English and Jewish, the English one being *On the Banks of Allan Water*. She next sang another group somewhat similarly constituted—a song from *Snegourochka*, *It Was a Lover and His Lass* (Morley); a French song and a German song. And in her two final groups she sang works by Rossini, Mozart, Brockway and some Russian and Jewish folk songs. She also sang seven or eight encores.

The only word to describe her reception is "ovation," and her success is perfectly well deserved. Her art is quite unique, and she has perfected it to a degree where it is difficult to see how she could go farther with it. Largely, it might be said to consist of a proper recognition of the words of her songs and their meaning. The rest follows inevitably. But to this theoretical conception she applies a

fine voice, real vocal art, real musicianship. It is not too much to say that Miss Kremer is a great artist.

Miss Kremer was assisted by M. Bukinik, cellist, and Leon Rosenbloom, accompanist.

Miles Case Boyd

Miles Case Boyd, baritone, was heard in recital at Town Hall on March 29. His first group was composed of Italian numbers, followed by an aria from Haydn's *Orpheo*, and the recitative from *Tannhäuser*. Following the intermission three Schumann numbers were given, beginning with *The Two Grenadiers*, which was sung in Italian instead of the usual German which concert goers are particularly familiar with. The last group contained three numbers by Tosti, an Old English Melody and the favorite Irish ballad, *Mother Machree*. Mr. Boyd was assisted by Umberto Pisanti at the piano. The singer appears to be young, and perhaps was a little nervous at his debut. He has a pleasing quality of tone and used it most acceptably.

Institute of Musical Art Concert

A concert by piano students of the Institute of Musical Art, Frank Damrosch, director, was given in the concert hall of the institute, Saturday afternoon, before a large audience. The four pianists were Samuel Prager, Cecile Brooks, Wyneta Cleveland and Anna Levitt, all from the class of Carl Friedberg.

Mr. Prager gave an intelligent reading of Beethoven's

thirty-two variations in C minor. Miss Brooks played Schumann's *Albumsleaves*, op. 124, delightfully. Miss Cleveland presented, with much charm and understanding, Chopin's *Fantasy in F minor*, op. 49, and Miss Levitt gave a brilliant performance of Rachmaninoff's sonata in B minor, No. 2. The playing of the four young artists (for such they proved to be) was gratifying to all present.

Courboin and American Orchestral Society

Charles Courboin, Belgian-American organist, was heard at the Wanamaker Auditorium on March 27, with the American Orchestral Society, Chalmers Clifton, conductor. Mr. Courboin had just returned to New from a transcontinental tour, the Wanamaker concert marking his sixtieth appearance since the season opened. His engagements included appearances with the Detroit Symphony and the New York Philharmonic orchestras.

Mr. Courboin chose to play with the American Orchestral Society Widor's sixth symphony, op. 42, the andante of which is drawn by the composer from his second organ symphony to replace the slow movement of the sixth, because of its better orchestral possibilities; it is a smooth and beautiful movement. The allegro maestoso, majestic movement, and the allegro vivace, brilliant in character and markedly rhythmic, completed this beautiful symphony. Mr. Courboin, in excellent form, put a wealth of expression into his playing, and revealed again his genuine musicianship and artistry. His registrations were carefully selected and he displayed the resources of the organ to the full. He was given excellent assistance by the orchestra and the tones of the organ and the orchestra blended well. Conductor Clifton maintained an admirable balance, and the work was enthusiastically received by a capacity audience; Mr. Courboin added a Franck number as an encore. This was the first time that the American Orchestral Society had appeared with an organist. The orchestra also played Von Weber's *Euryanthe* overture, the Good Friday Spell from *Parsifal* (Wagner), and *La Danse des Bouffons* from Rimsky-Korsakoff's *Snow Maiden*. This orchestra is doing some splendid work and played especially well at this concert.

Tenth State Accredits Cincinnati Conservatory

The State of Alabama has just put through official recognition of the credits and credentials of the Cincinnati Conservatory of Music, by which applicants for positions in Alabama will receive full credit for work done at the Conservatory by the submission of an official transcript of their records at this School.

Alabama is the tenth state to show recognition of the high standards of education provided at the Cincinnati Conservatory. The other states so far which accept these credits are Ohio, Indiana, Colorado, Kentucky, West Virginia, Tennessee, Missouri, Texas and North Carolina.

By the new arrangement, teachers who are lacking the full number of credits to secure first-grade certificates in any of these states may take additional or post-graduate work at the Conservatory and receive credit therefor in the state in which they teach without further examination. The Conservatory has an active summer session during June and July, during which such credits may be secured.

"OLD FAVORITE'S NEW TRIUMPH"

was the headline of the Philadelphia Record when

BONCI

returned to the American Operatic Stage in
BALLO IN MASCHERA

at the Metropolitan Opera House, Philadelphia

"REMAINS ONE OF THE WORLD'S GREATEST
TENORS"

Philadelphia Record, February 15

Alessandro Bonci, long a stranger to music-lovers of this city, but still a great favorite here, was welcomed enthusiastically last evening, when, at the Metropolitan Opera House, he was seen and heard in Verdi's opera, *The Masked Ball*. His first entrance upon the scene was the signal for an ovation that was long continued and each aria that he sang—and he sang each divinely—brought a new outburst of applause. One of the trickiest of arias is that in the second scene of the opera, when the tenor must assume a care-free laughter as he sings. It was a superb rendition that Bonci gave. The audience was stirred to shouts of approval and there were demands for repetition that had to be granted. Bonci still remains one of the world's greatest tenors.

"AS APPEALING AS EVER"

Philadelphia Evening Bulletin, February 16

With Alessandro Bonci in the role of Riccardo, as the featured member of an excellent cast, a performance of Verdi's *Un Ballo in Maschera* was given at the Metropolitan Opera House on Saturday evening, before an audience which received the famous Italian tenor with great enthusiasm and gave its approval to the performance as a whole. The return of Bonci after an absence of several years was a noteworthy event, as was attested by the continued rounds of applause to greet him, which held up the performance for several minutes, an enthusiasm that was emphasized after all of his important numbers, particularly the barcarolle in the second act, which was imitatively sung. Bonci, of course, was the star of the occasion. He was, as ever, ingratiating in person and manner. His voice is as flexible and appealing as ever, and there is real joy in listening to such artistic singing, unforced, refined and marked by a rare degree of spontaneity and sincerity of feeling.

"TOOK THE AUDIENCE BY STORM"

Philadelphia North American, February 15

Alessandro Bonci, heralded as Caruso's successor and the world's foremost tenor, took the audience filling the Metropolitan Opera House by storm last night in the role of Riccardo in Verdi's brilliant *Un Ballo in Maschera*. His voice cleaved its way through the vast silent sea of humanity and left it in tumultuous waves of applause. Encore after encore called Bonci before the curtain at the end of each of the four acts, especially after the second and fourth acts.

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VITO CARNEVALI.

Italian pianist and composer and member of the Academy of Saint Cecilia in Rome, where he studied piano under Sgambati and composition under Respighi. Mr. Carnevali is the regular accompanist and coach of such Metropolitan Opera stars as Gigli, Danise, De Luca, Muzio, etc., and for four years he has been the head of the coaching department at Mme. Valeri's vocal studios. Mr. Carnevali's compositions, both secular and sacred, aroused the interest of J. Fischer & Bro., of New York, and since publication they have been so well received that they are rapidly earning for him an enviable reputation as a composer. Gigli, who has secured Signor Carnevali's collaboration on his forthcoming concert tour of Germany, sings his numbers frequently. One of his best known songs, *Come Love With Me*, has appeared this season on all of Gigli's programs. Mr. Carnevali will sail for Europe on April 15 and will return to New York on September 20 to resume his work in the metropolis. (Photo © Elzin.)

Oscar Saenger Studio Monthly Musicales

At the sixth of this season's monthly musicales in the Oscar Saenger Studios, March 17, Rebekah Crawford, contralto, opened the program with three songs—The Answer, R. Huntington Terry; Transformation, Winter Watts, and Love is a Bubble, Frances Allitsen, all sung with intelligence and charm. Viola Blanchay sang *Qui la Voce* from *I Puritani* (Bellini), disclosing a coloratura voice with unusually high tones. For an encore she gave an Irish song which was much appreciated by the audience. Verna Scott, mezzo-soprano, sang *La Mort de Jeanne D'Arc* (Bernberg) with much skill and beautiful tone quality. She also added an Irish song, *The Top O' the Mornin'* (Manazucca) which had to be repeated. Maxim Karolik sang the aria from *Andrea Chenier*, Giordano. He is the possessor of a big, fine tenor voice and sang very effectively. His encores were *Nichavo*, by Manazucca, and a Russian song. Three operatic scenes were presented. Scene I from *La Boheme*, with Helen Riddell as Mimi and John Sanders as Rudolpho, was delightfully sung and well acted. Miss Riddell in voice and personality is an excellent Mimi and Sanders was an effective Rudolpho. The scene between Nedda and Tonio from *Pagliacci* was excellently given by Esther Klar and Paul Farber. Miss Klar, who is only nineteen, has a soprano voice of lovely quality and sang and acted with a fire and abandon rare in one so young. She had just returned from a successful eight weeks' concert tour as solo soprano with a quartet on the Chautauqua circuit. Paul Farber, the baritone, also possesses a fine voice and sang and acted well. The program closed with the last scene from *Cavalleria Rusticana*, sung by Ruth Maschke, Santuzza, Rebekah Crawford; Lola, Ednah Cook Smith; Mama Lucia, William Prevost; Turiddu, and Norman Yanovsky, Alfio, with Ottavio Valentini as the Voice speaking the last lines, which he did with fine dramatic effect. The singers all acquitted themselves with credit and the chorus, sung by the entire opera class, was conducted with much spirit by Mr. Saenger. The fresh vibrant voices were a delight. Helen Chase was the capable accompanist. It was generally agreed that this was the most enjoyable program of the season. Frances Bickford Allen and Viola Ellis presided at the tea table. The next musicale will be given April 21.

Van Vliet Chamber Music Concert

On March 27 the New York Trio (Clarence Adler, piano; Louis Edlin, violin, and Cornelius Van Vliet, cello) in collaboration with Evelyn Jeane, soprano; John Amans, flute, and Bernard Wagenaar, piano, gave the last of the series of Chamber Music Concerts being presented by Cornelius Van Vliet at Rumford Hall. Friday evening's program consisted of modern music and, with the exception of Goossens' work, was made up entirely of compositions which, according to the program announcement, had not been heard in New York before. The program opened with John Ireland's second trio (in one movement) for violin, cello, and piano, and convinced the audience from the start that the evening's program offered some rare musical treats. The ensemble work of these three artists was excellent and they displayed individual skill as well. There was fine blending of instruments. The second number consisted of the *Andantino con Grazia* and *Moderato ma brioso* from F. B. Busoni's Suite; Joseph Marx's *Minuet*, from Suite in F, and *Phantasiestuck*, op. 8, No. 2 and *Cappriccio*, op. 8,

No. 1, by Paul Hindemith. This group, for cello and piano, was artistically rendered by Cornelius Van Vliet and Clarence Adler. Two song poems for voice, cello, and piano—*Nachtgesang* and *Traumklänge* (A Serenade), by P. Scheinplug—were well rendered by Evelyn Jeane and Messrs. Van Vliet and Wagenaar. Eugene Goossens' *Five Impressions of a Holiday*, played by cello, piano and flute, and concluding the delightful program, were thoroughly enjoyed. The five parts of this work were *In the Hills*, *By the Rivers*, *The Water-Wheel*, *The Village Church*, and *At the Fair*, the last bringing two encores. A large audience evidenced appreciation of the unusual concert. The series has been well attended and the unique programs have afforded much interest and enjoyment.

Stanley at San Francisco Festival

Helen Stanley, whose engagement for the San Francisco Festival will take her to the Pacific Coast this month, will have four appearances with orchestra under the baton of Alfred Hertz. Mme. Stanley has been engaged for the Verdi Requiem, Mahler's second symphony, Schumann's *Pilgrimage of the Rose*, and a miscellaneous program in which she will sing Wagnerian operatic numbers. A recent engagement booked for her on her return trip is with the Maennerchor of Indianapolis on May 11.

Scotti Dines Musical Friends

Antonio Scotti has the genial habit of giving some of his opera house friends an annual Italian dinner, and this year's event took place last Saturday evening at a downtown

restaurant. Some of the guests were Giulio Gatti-Casazza, Louis Wiley, Edward Ziegler, William J. Guard, Leonard Lieblich, H. O. Osgood, William B. Chase, Oscar Thompson, Francis D. Perkins, Paul Morris, Gilbert Gabriel, Edward Cushing, J. Hollister Noble, Frank Wenker, and Bruno Zirato.

Short speeches were made by Messrs. Guard, Osgood, Gabriel, Ziegler, Lieblich, Thompson, and by the host.

State Conventions Booked for Kathryn Meisle

Kathryn Meisle, contralto of the Chicago Opera, will have several engagements of unusual importance this spring. The Florida State Convention of Musicians has engaged her as the star attraction of the convention, at St. Petersburg, April 3, and which will be attended by leading musicians from all over the State.

On April 20 Miss Meisle will go to Wilkes-Barre, Pa., to sing at the opening event of the State Convention of the Federated Women's Music Clubs of Pennsylvania, when she will appear with the Mozart Club of that city, and in between these two convention appearances she will be heard as soloist with the Syracuse Symphony Orchestra, under Vladimir Shavitch, at Syracuse, and will give recitals at Erie, Pa., and Oak Park, Ill.

Novaes in All-Chopin Program

Guimar Novaes, the Brazilian pianist, will give her farewell recital for this season at Town Hall, New York, on Saturday afternoon, April 11. She will be heard in an all-Chopin program.

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Photo by Foley

The Independent—St. Petersburg, Feb. 11, 1925.

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Florida Times Union—Feb. 5, 1925, Jacksonville.

"A talented artist. . . . The program was beautifully rendered."

Jacksonville Journal—Feb. 4, 1925.
"Especially pleasing program."

Palm Beach Times—Mar. 3, 1925—West Palm Beach.

"Miss Merrill possesses charm and personality, delightful additions to her exquisite voice which has placed her in the foremost rank of singers."

Palm Beach Post—Mar. 2, 1925—West Palm Beach.
"Miss Merrill introduced a distinct innovation by appearing in costume."

Palm Beach News—Mar. 4, 1925—Palm Beach.
"Entranced her audience."

North Carolina Re-engagements

Pinehurst N. C., Jan. 26, 1925—*The Carolina Theater*.
"A true artist."

Hendersonville, N. C., Mar. 9.
"Created furore."

Asheville, N. C., Mar. 19.—*Auditorium Theater*—A. B. Cooper, Mgr.
Asheville Citizen:

"Miss Merrill's interpretation was charming. She possesses a voice of smooth and dramatic timbre, combined with lyric qualities, one that captivated her audience at the beginning, and held them throughout."

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EASTMAN SCHOOL OF MUSIC OFFERS SPLENDID COURSES FOR SUMMER MUSIC STUDENTS

Summer Session Extends from June 22 to July 25—Faculty Includes Many Well Known Teachers—Wide Variety of Courses

Plans for the summer session of the Eastman School of Music of the University of Rochester have been completed by Arthur M. See, secretary-manager of the school, who is director of its summer sessions. The summer session is made a bona fide session of the Eastman School; in great measure the summer faculty is the regular faculty of the school and the teachers of the degree and certificate courses in majority remain to teach in the summer term.

The vocal faculty of the school this summer session will

contribute its entire personnel to the teaching corps, Adelin Fermin and T. Austin-Ball both teaching this summer, and Frederick H. Haywood, of New York, joining the faculty for special private teaching in connection with his class work in the Public School Music courses. The piano faculty is a large one. Raymond Wilson conducts his course in methods for piano teachers and Max Landow his repertory course, as in the two previous summer sessions of the school. Pierre Augieras will remain at work this summer for the

first time since joining the piano faculty of the Eastman School.

The organ department will retain its full faculty and the courses for motion picture organists will constitute, as in the past, an important department of work in the summer session. Harold Gleason and Warren Gehrken will conduct the organ work, and Robert Berentsen and Harold Smith the courses for motion picture organists.

All the departments of the Eastman School will be in session, including those of orchestral instruments, and special practice opportunities in ensemble work form a part of the work offered.

FOR PUBLIC SCHOOL TEACHERS

Particular attention has been paid by Mr. See to arranging a schedule of courses for public school teachers of music that offers opportunities for intensive study of all branches of musical work required under present day school conditions. The public school music of Rochester is rated as in the van of that offered by American cities. The faculty of the Eastman School includes, by permission of the Rochester Board of Education, Charles H. Miller, director of music in the public schools; Sherman Clute, director of instrumental music in the Rochester schools, and David E. Mattern, teacher of school orchestra and instrumental classes in those schools.

Mr. Miller will offer the courses in methods; Mr. Clute will conduct classes in woodwind and brass instruments and a class in organization of school ensembles; Mr. Mattern will conduct classes in string instruments; and Mr. Clute and Mr. Mattern will conduct a class in orchestra conducting. Particular advantage accrues from the fact that public school pupils of Rochester are available as classes, affording the student of the summer session an opportunity to gain experience in teaching under supervision of an experienced instructor in the various departments of public school music.

HAYWOOD'S CLASS COURSES

Frederick Haywood will conduct courses in which methods of teaching vocal music to classes will be comprehensively covered; he will also offer private instruction to supervisors of music and teachers of vocal music.

Hazel Kinsella, whose reputation for devising a method of teaching of piano to classes of children is nation-wide, will conduct a two weeks' normal institute in which three classes will study the beginning and advanced work of her method.

Appreciation of music is given special place in the scheme of the work offered to teachers. Louis Mohler, of the Teachers' College of Columbia University, one of the foremost experts in presenting Appreciation of Music, will conduct this course for two weeks. He will be succeeded by Grace Barr, formerly of Iowa State Normal School, and at present one of Victor Company's experts, who will continue the course for three weeks.

Harmony will be offered by George Barlow Penny of the Eastman School, who will also offer a course in Appreciation of Music which will be of general character.

The summer session of the College of Arts and Science of Rochester University is coincident with that of the Eastman School, which makes it possible for students to pursue academic studies in connection with music study during this five weeks' period. This gives public school teachers an opportunity to enter courses in education, psychology, English and history, as well as many other subjects correlating with their professional work.

The summer session of the Eastman School opens on June 22 and closes July 25.

Musical Assembly to Present Young Artists

The Musical Assembly and New York State Federation of Music Clubs will hold a Presentation Musicale at Chamber of Music, Carnegie Hall, on the afternoon of April 7, at 2.30. The young artists to be heard are: Viola Blanchay, coloratura soprano; Martin Burton, pianist; Mabel Zoeckler, lyric soprano; Daniel Saldenberg, cellist, and Nell Esslinger, contralto. Edna Marione-Springer is the president of the Musical Assembly, and Mrs. Robert W. Sneddon, chairman of auditions.

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W. J. Henderson in the New York Sun

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PROSCHOWSKY RE-ENGAGED FOR MACPHAIL SCHOOL SUMMER SESSION IN MINNEAPOLIS

Frederick Southwick, Kathleen Hart-Bibb, Glenn Dillard Gunn and Mme. Bailey Apfelbeck Also Among the Distinguished Teachers at This Progressive School

An announcement of unusual interest is made by the MacPhail School of Music of Minneapolis, Minn., regarding the engagement of Frantz Proschowsky for the six weeks' summer session, commencing June 22. Mr. Proschowsky is recognized as one of the best authorities on vocal technic, and he comes highly recommended by Mme. Galli-Curci who writes of him as follows: "I found him to possess the keenest ear I have ever encountered and an exact and thorough knowledge of the precious art of Bel Canto. He revealed to me new beauties in my own voice and I do not hesitate to say that his understanding of the voice is so thorough and his elucidations given with such

testified to her great ability. Following a recent appearance as soloist with the Minneapolis Symphony Orchestra, there appeared the following criticism in the Tribune, written by Dr. James Davies: "Minneapolis is singularly fortunate in having a pianist of Mme. Apfelbeck's distinction as a resident. It would be difficult to find a woman pianist anywhere at the present time who possesses a combination of the qualities of mind, heart and mechanical equipment to approximate the performance of the Tchaikowsky B flat minor concerto Mme. Apfelbeck gave at this concert." Dr. Victor Nilsson, wrote in the Journal as follows: "Mme. Apfelbeck gave a performance such as is seldom heard here and unexcelled by any other pianist appearing with the symphony orchestra. Minneapolis and America are proud to possess such an artist."

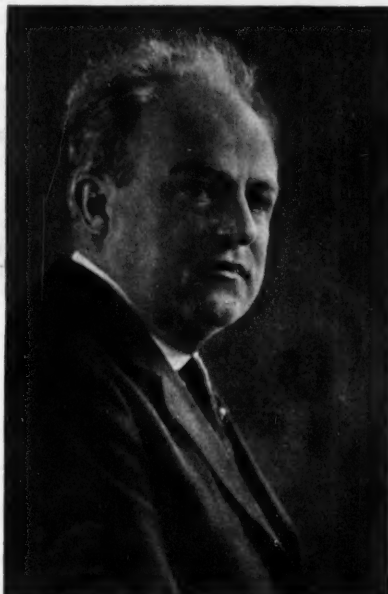


Photo © de Guedre
FRANTZ PROSCHOWSKY.

definite simplicity that his is the finest vocal understanding of which I have knowledge."

FREDERICK SOUTHWICK ALSO FOR SUMMER SCHOOL

Frederick Southwick has been engaged for the entire summer of 1925 by the MacPhail School of Music. His splendid teaching personality and gift for imparting his knowledge of vocal art has brought him a large group of grateful pupils who have studied with him during the seven years that he has been going to Minneapolis for the summer months. Mr. Southwick will give private lessons in vocal technic, breathing and song interpretation. September 15 will find Mr. Southwick back at his New York studio and in his church position as director and baritone soloist at the High Street Presbyterian Church, and in March he will go to London for a recital in Aeolian Hall, followed by a number of English appearances in concerts and recitals outside of London. Mr. Southwick numbers among his Minneapolis pupils, many of the Northwest's leading singers.

KATHLEEN HART BIBB, ANOTHER GUEST TEACHER

After three years of successful operatic and concert singing in and about New York City, Kathleen Hart Bibb has been persuaded to return to Minneapolis as guest teacher for the MacPhail summer master school. Always the possessor of a remarkably effective teaching personality and thorough understanding of the art of singing, Mrs. Bibb has added to this the result of metropolitan study and performance. Her most recent recital was given on February 24, 1925, in Aeolian Hall, before a large and enthusiastic audience. Mrs. Bibb will give private lessons in vocal technic, tone building and coaching.

GLENN DILLARD GUNN'S NORMAL AND "HOW TO STUDY" CLASSES

Glenn Dillard Gunn, of Chicago, will give private piano lessons and hold normal and "How to Study" classes at the MacPhail School of Music during the summer session. He is recognized as one of America's great piano instructors, and his genius as a teacher is demonstrated in the artistic playing of his numerous pupils, who excel in beautiful tone color, breadth of interpretation and facile technic.

As guest conductor of the Minneapolis Symphony Orchestra, he was eulogized for his splendid musicianship and artistic ability. A feature of Mr. Gunn's summer work will be his "How to Study" class, with lessons in methods of study, the secrets of touch, tone and technic, and a complete analysis of the fundamentals of teaching and piano literature, exercises, studies, solos and concertos, and the most effective plan of practice.

MME. BAILEY APFELBECK TO TEACH

In securing Mme. Bailey Apfelbeck for the summer session, the MacPhail School of Music has engaged one of America's great pianists. Her reputation is international, and Brahms, Reinecke, Grieg, Rubinstein and Leschetizky are but a few of those who have personally

foote for this organization, and the intermezzo from a suite by Theodore Gouvy, for the same instrumentation. In this number the remarkable tone quality and blend of Mr. Hecht's flute with the strings aroused the usual enthusiasm. The recital closed with a telling group consisting of the nocturne from Borodin's string quartet, D major; the vivace from Haydn's D major quartet, and Molly on the Shore by Percy Grainger.

C. H. A.

Frances Bullard Sings Beloved

Frances Bullard recently sang at the Progress Club, Far Rockaway, L. I., making a splendid impression with Silbert's Beloved.

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Chicago Club Women Sponsor Special Performance for Benefit of Illinois F. of M. C. Fund—Civic Opera Company Engages Robert Steel; Schwarz May Not Return—Reception to Schipa—Interesting Concerts and Recitals—School and Studio Notes—Other News

CHICAGO, March 28.—During its brief engagement at the Auditorium, beginning next week, the San Carlo Opera Company will include one performance of Carmen, to be sung in English with a cast made up of Chicago singers. This will be under the auspices of the Chicago club women and the proceeds will be devoted to the endowment fund of the Illinois Federation of Women's Clubs. This matinee will be given on April 1, and will be conducted by Isaac Van Grove. Children from the Paulist Choir will be added to the chorus and the principal roles will be sung by Lorna Doone Jackson, Olga Kargau, Charles Hart, Herbert Gould and Joseph Interrant.

E. ROBERT SCHMITZ

Another large audience applauded E. Robert Schmitz, who gave a piano recital at the Playhouse on Sunday afternoon also. As is his wont, Schmitz inscribed on his program for the most part compositions by the moderns, including Debussy, Medtner, Milhaud, Bartok and Szymanowski. His is playing of the broad, sweeping style, and this coupled with his facile technique made for renditions of high order, which roused the listeners to a high pitch of enthusiasm. Szymanowski's Twelve Etudes had their first performance in Chicago on this occasion. Bach-Busoni, Griffes and Liszt were also represented on the program.

JOSEPH SCHWARZ NOT TO RETURN TO CHICAGO OPERA?

This office hears that, though the Chicago Civic Opera announces the re-engagement of Joseph Schwarz for next season, he will not be among the baritones with the opera company next year.

AMERICAN BARITONE ENGAGED BY OPERA

A new American baritone for the forthcoming season of the Chicago Civic Opera Company is Robert Steel, the son of a Philadelphia cotton broker, born in Philadelphia and educated in arts and letters at Cornell University. During the past year, Steel has been singing in Italy, where he has been studying as well. He sang Marcel in La Bohème at Vignola, and Tonio in Pagliacci at the Teatro Malibran in Milan, where he sang Germont in Traviata.

HEIFETZ

At the Auditorium, on Sunday afternoon, Jascha Heifetz played a very big program with that mastery which has characterized his work ever since he invaded these shores a few seasons back. The young wizard of the bow was at his very best; likewise his accompanist, Isadore Achron.

NEW YORK STRING QUARTET

The New York String Quartet was heard also on Sunday afternoon, March 22, at the Blackstone Theater. The program opened with a beautiful reading of Smetana's quartet in E minor, in which the organization made a deep impression on its listeners and was rewarded for its efforts by long plaudits at its conclusion. The four men returned to the stage many times to acknowledge a well deserved demonstration. The program also contained Four Poems for String Quartet (after Tagore) by Ethel Leginska, who assisted the quartet in the Cesar Franck quintet in F minor. It is to be hoped that Miss Leginska will be heard in a piano recital in our midst before long. She is very popular in Chicago and whenever she comes to town she gives entire satisfaction.

RENEE THORNTON'S RECITAL

Musicians who believe in "luck" or in "pull" are, generally speaking, the unsuccessful ones. They should look to such an artist as Renee Thornton, who appeared in recital under the auspices of the Musicians' Club of Women on March 23, at the Blackstone Theater. Miss Thornton does not believe in "luck" nor in "pull," but in hard work. She has been heard several times here in the last few months and on each occasion she has impressed by the phenomenal progress made in her art since she was first introduced in our midst two or three seasons ago. After each new hearing new strides in her vocal equipment as well as interpretation are noted until now she must be looked upon as one of the most satisfying songstresses of the day. To rhapsodize over Renee Thornton is to report truthfully her merits as a singer as well as an interpreter. That she has studied assiduously and intelligently is shown by the care with which she rendered each one of her selections. A mistress in program-making, her recital could be taken as a model by recitalists touring the country. Space forbids running the program here, but singers as well as students are advised to secure a copy of same, which contains several novelties in the American group—two songs by Kathleen L. Manning, The Street Fair and The Lamplighter, and Richard Hageman's Me Company Along, a song destined

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to have as much success if not more than the same composer's At the Well. His latest song has a very quaint title, but likewise, the song itself is very original and very effective and it had a splendid interpreter in Renee Thornton. Needless to say that the singer had the good fortune of having Richard Hageman as accompanist, and he played as only Richard Hageman can play.

NEW YORK POLICE BAND

The Police Band of the City of New York, Captain Paul Henneberg, bandmaster, seized Orchestra Hall on March 23 and made a triumphal appearance in a program built to suit the taste of the layman as well as the musician. For precision, volume of tone, perfect rhythm and exquisite shading, this band of policemen stands alone. New York City may well be proud of its Police Band. It is not an amateur organization, but composed of men who have a right to be called musicians.

MARY WOOD CHASE FACULTY RECITAL

Throughout the collegiate year, the Mary Wood Chase School of Musical Arts, which is located in the Fine Arts Building, gives many recitals which are well patronized, as they should be. The recitals are generally given by the students of the preparatory, intermediate, academic and professional departments, but two or three times during the year members of the faculty are heard in recital and concert.

The faculty recital, which was given at Fine Arts Recital Hall last Tuesday evening and which was attended by a

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large gathering, was one that reflected credit on the Mary Wood Chase School. Monica Graham Stults, one of the leading American sopranos and one of Chicago's favorite singers and vocal instructors, was one of the soloists. The other, Grace L. Seiberling, pianist, who is often heard publicly in these surroundings, made clear her popularity in numbers by Couperin, Debussy, Poulenc, Albeniz and Infante. Mrs. Stults, who was recently heard as soloist with the Apollo Club of Chicago, is as efficient in recital as in oratorio. Her interpretation of songs by Gilberte, Ganz, Besly and Watts, which made up her first group, were well thought-out and revealed the singer at her best. Her voice, which is dramatic, is colored by its possessor to render the various moods in composition and subdued when necessity to demands as revealed by lovely pianissimos that made fine contrast with voluminous tones. Mrs. Stults' enunciation of the English text was a matter of joy, as not a single word was missed by the listeners. She also sings Schumann's songs with good understanding, and her enunciation of the German is as pure as her English, French and Italian. Both soloists were feted to the echo and a special word of praise must be set down for Marie Hammer, who played the accompaniments for the singer.

RECEPTION TO SCHIPA

Tito Schipa, the distinguished tenor, was the honored guest of Mrs. Florence R. Magnus and her son, Rudolph E. Magnus at the Cordon Club, March 20. There was a large and select musical audience. Marian Alice McAfee, soprano, artist-pupil of Mrs. Magnus, delivered a choice program of several pleasing groups, with Mrs. Magnus at the piano, and won her auditors completely. Schipa proved the lion of the evening through his suave and gracious manner. The affair afforded much enjoyment to all present.

CLARA CLEMENS' SECOND HISTORICAL PROGRAM

In her series of seven historical programs depicting the development of song, at Kimball Hall on Tuesday evenings, Clara Clemens offers many choice specimens of vocal literature from various schools and ages. That she has delved deeply into the literature for vocal masterpieces is evidenced by the interesting programs she has arranged for each recital. The second of the series, March 24, dealt with classical song and comprised Bach, Gluck, Handel, Lully, Rameau, Purcell, Scarlatti, Pergolesi, Paradies, Mozart, Haydn, Spohr, Beethoven, Weber and Loewe selections, in the rendition of which Mme. Clemens showed artistry, flexibility of tone and musical knowledge.

CHICAGO MUSICAL COLLEGE NOTES

The Chicago Musical College presented its artist-students in a concert, Sunday afternoon, in Central Theater. The Civic String Quartet appeared as guest artists and played the Andante Cantabile from Tchaikowsky's first string quartet, Nevin's Brook, and Molly on the Shore by Percy Grainger.

The first preliminary competition for the vocal prize of a Vose grand piano will be held in Central Theater, April 5, and will be broadcasted by the Chicago Tribune Station WGN. For the prize offered by Lyon & Healey, the violin department will have its preliminary competition the following Sunday afternoon, April 12.

Eduard Dufresne, of the faculty, will direct Dubois'

Seven Last Words of Christ, which will be sung by the choir of St. Rose de Lima Church, at Kankakee, on Good Friday.

ESTHER WALRATH LASH IN RECITAL

Esther Walrath Lash, the versatile soprano, was presented in a joint recital with Elsa Chandler, pianist, at the Fine Arts Recital Hall, in the Young American Artists' Series, on March 26. Mrs. Lash looked ravishing to the eye and charmed the ear. Glenn Dillard Gunn, critic of the Chicago Herald and Examiner, wrote as follows: "I thought her version of Hageman's difficult and delightful At the Well one of the most attractive of the many I have heard. Few singers excel her in the vital matters of diction and enunciation, and her voice is a true lyric soprano of delectable fresh-

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ness." To the above laudatory comment must be added that Mrs. Lash had built an unusual program which she rendered in a very unusual manner. Her last group consisted of Old Favorites of America in Period Costume. The singer was fortunate in her choice of accompanist, as Margaret Gary played uncommon piano accompaniments.

MUHLMANN SCHOOL OF OPERA

Adolf Muhlmann, vocal teacher and founder of the Muhlmann School of Opera, has severed connections with the Gunn School of Music, and the Muhlmann School of Opera has just been moved from Lake Shore Drive to the Fine Arts Building.

The next public recital will be held at the Recital Hall of the North Shore Conservatory on April 12, owing to a very cordial invitation by the president of this school to the Muhlmann Opera Club. Scenes from Magic Flute will

be given, which opera will be performed in condensed form with orchestra and scenery at a down-town theater in June. Students who are eager to appear at the performance under Adolf Muhlmann's leadership are welcome to join the opera class.

Pupils of Adolf Muhlmann are very much in demand. Miriam Knauf appeared on February 27 on a program at the Harris High School with French and English songs. Ruth Olt Wack, Charlotte Olt Crist and Blye Mowers, gave a program for the Edgewater Beach Radio Station on March 1. Ann Kelly belongs now to the professional radio singers. Many flattering notices about her singing were given her in some papers.

CLAIRE DUX AT ORCHESTRA HALL

The Loyola University presented Claire Dux and the Paulist Choristers in a program of Lenten music, on March 27, at Orchestra Hall. The program was opened with the choristers singing under the direction of their young leader, LeRoy Wetzel, the chorus Ecce Sacerdos, by the American composer, Dr. J. Lewis Browne, organist of St. Patrick's Church. This was followed by two numbers from the pen of Mr. Wetzel, whose Benedictus is far more effective than his Knight of Bethlehem. Rossini's introduction to the Stabat Mater was sung by a solo quartet and chorus. The tenor solo, Cujus Animam, was sung by Watt Webber, who disclosed a pleasant voice and who reached highest altitudes with great ease. He even sang high D flat, which, written by the composer and sung by many tenors years ago, is generally omitted nowadays by tenors, as very few can encompass such altitude.

Mme. Dux' first number was the soprano solo of Mercadante's Seven Last Words, and her next was the Inflammatus in which she was assisted by the Paulist Choristers. Mme. Dux has been heard so often in our community that by saying she was at her best will suffice at this time. She was loudly applauded and was tendered two large bouquets over the footlights. After the intermission Dubois' Seven Last Words were sung with Mme. Dux, Messers. Webber, Cooley, Molengraff as soloists, and the finale from Gounod's Gallia concluded the program and was sung by Mme. Dux and the choristers. The orchestral accompaniments were played by members of the Chicago Symphony Orchestra. The concert was for the benefit of the Chapel Fund of Loyola University.

THE SYMPHONY PROGRAM

The twenty-fourth program of the Chicago Symphony Orchestra brought forth as soloist, on March 27 and 28, Edward Collins, who played his own concerto in E flat, which on this occasion had its first performance. The concerto contains several very fine moments and the last movement, Allegro Ritmico (All Americana) with its jazzy rhythm showed Mr. Collins at his best. The concerto is a little diffuse, melodic strains are few and far between. Mr. Collins, who knows how to write a "tune," seems now to prefer the ultra-modern as cacophonous idioms and dissonances are many in his concerto. Ragtime in a piano concerto is, to say the least, a novelty, and if it were only for this reason, the work is well worth hearing. Collins does not follow

(Continued on page 44)

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REVIEWS AND NEW MUSIC

[The following is a list of new music received during the week ending March 26. Detailed reviews of those selections which this department deems sufficiently interesting and important musically will appear in a later issue.]

Books

(Silver, Burdett & Co., New York)

Listening Lessons in Music, graded for schools, by Agnes Moore Fryberger, with introduction by Osbourne McConathy.

(G. Schirmer, Inc., New York)

Singing, a treatise for teachers and students, by Herbert Witherspoon.

How to Write a Good Tune, a treatise, by Frank Paterson.

Music

(J. Fischer & Bro., New York)

The Garden of Mystery, a grand opera in one act, three scenes. Music by Charles Wakefield Cadman, libretto by Nelle Richmond Eberhart.

Spring and Youth, part song for mixed voices, by Samuel Richards Gaines.

The Cerebral Dinosaur, part song for men's voices, by Lester Jenks.

The Moon Was A-Waning, part song for mixed voices, by Franz C. Bornschein.

Bid Love to Last, part song for mixed voices, by Franz C. Bornschein.

The Bedouin Song, part song for mixed voices, by Franz C. Bornschein.

When Earth's Last Picture Is Painted, part song for men's voices, by Franz C. Bornschein.

(G. Schirmer, Inc., New York)

Three Etudes for solo violin, by Luigi Von Kunits.

Valse (Op. 2), by Mischa Levitzki, transcribed for violin and piano by Sascha Jacobsen.

Love Song (pp. 7, No. 1), by Joseph Suk, transcribed for violin by Sandor Harmati.

The Afterglow, a reverie for piano, by Charles Huerter.

A Sailor's Piece, Melcombe, Humoresque (published separately), for piano, by H. Balfour Gardiner.

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Practical Cello Exercises (Vol. 160), by Gerald Maas.

Nocturne, song for high voice, by Eleanor Marum.

Two Poems—The Vesper Bells and The Secret of the Stars (published separately)—for voice, by Franco Leoni.

O, Inexpressible as Sweet, song for high voice, by Hanna Van Vollenhoven.

The Reveille, The Peacemaker (published separately), two songs for voice, by Alexander MacFadyen.

The Little God in the Garden, song for high voice, by Amy Worth.

(Arthur P. Schmidt Co., Boston)

The Wanderer, The Dusty Road, Memories of a Carnival, Away O'er the Mountain, When Nights Are Cold, Song of the Waterfall, The Wishing Tree, for piano (published separately), by Cora W. Jenkins.

O Eyes That Are Weary, sacred song, by Homer Nearing.

Heroic Piece, for organ, by Rosseter G. Cole.

A Garlanded Lane, song, by Ernest Harry Adams.

The Little Angel Band (old Negro song), by G. A. Grant-Schaefer.

(Oliver Ditson Co., Boston)

See Love, Above the Stars (Csillag eleg ragyog), Hungarian folks song, arranged after Brahms by Heinrich Reimann. English and Hungarian text.

All the Bells, the Little Bells, song, by M. Bagrinofski.

Flowers of Forgetfulness, song, by Charles Wakefield Cadman.

The Moon Goes Drifting, song, by Homer Grunn.

The Wild Woman's Lullaby, song, by A. Buzzi-Peccia.

Isle of Beauty (Capri), song from the cycle, Vignettes of Italy, by Wintter Watts.

At Dawning (Cadman), arranged for mandolin orchestra by H. F. Odell.

(Composers' Music Corp., New York; Carl Fischer, Inc., New York, Agent)

After School, three short pieces, grade I, for piano, by Elizabeth Gest.

Reign of May, Jack o' Lantern (published separately) for piano, by Cecil Burleigh.

Deep River, transcribed for harp, by Carlos Salzedo.

Under the Open Sky, for violin and piano, by Cecil Burleigh.

Winter Fun, Pow-wow, Good-bye to Summer, On Dancing Waves, Softly Raining (Published separately).

Reviews

Books

(Edition Neubert-Prague)

Voldan's Violin School.—This is a volume of more than a hundred pages devoted to the positions. It appears that the composer of it is professor of violin at the State Conservatory in Prague. The plan adopted is new in that Prof. Voldan does not teach the second position after the first but takes immediately the fifth position in which there are the same tones taken by the same fingers only on one string lower. Through this similarity of

positions the eight positions are reduced to four fundamental groups of fingering. Thus the first and fifth will be associated, the second and sixth, the third and seventh, etc. Violin students and teachers will appreciate this new aid to an understanding of the positions. Voldan has also published several additional books of studies developing the same system, and he is the composer of a brilliant and difficult composition called Wedding Suite, in five parts, for violin and piano.

Music

(Chappell & Co., Ltd., London; Chappell-Harms, New York Agent)

Oh! For the Wings of a Swallow, song, by Hermann Lohr. It is a long time since Mendelssohn wrote Oh! For the Wings of a Dove. The title is probably almost unknown to this generation of singers, so that the title of the new Hermann Lohr song, Oh! For the Wings of a Swallow, will not suggest anything except that Mr. Lohr has written an unusually attractive ballad which bids fair, if not to equal The Little Grey Home in the West, at least to become a decided favorite with singers.

Summer, song, by Hermann Lohr.—The other Hermann Lohr song, Summer, is, musically speaking decidedly of a higher class, but will hardly attract so many singers, though it has a very effective climax, especially good for tenors.

Silver Stars, song, by G. Coleridge-Taylor.—This is one of the nursery sort of songs beloved for encores by light sopranos, excellent of its kind. G. Coleridge-Taylor is presumably a daughter of the famous writer of the same name.

Through You, song, by Dorothy Forster.—Dorothy Forster could not write a bad ballad if she tried, but this is not one of her most attractive ones, which may be due to the fact that the lyric is not as imaginative as it might be.

The Valley of Roses, song, by Haydn Wood.—Haydn Wood is another English ballad maker of the better class. This is an excellent, sentimental song, with attractive words and one of those pianissimo climaxes on A flat, so beloved of tenors.

Somewhere in This Summer Night, song, by Molly Carew.—This ought to be a sure hit on the program of any recital singer, a sort of cross between the ballad style and art song with a most effective high note at the end that is sure to make hands clap together.

(Sam Fox Publishing Co., Cleveland)

Together, song, by Alfred Solman.—A rather unusual form for a ballad. Simple as the song is, the composer has known how to work up to a very effective climax at every verse. It has the makings of a decided favorite.

The Lighthouse Bell is a Wedding Bell, song, by Alfred Solman.—Here is a song for a bass that goes way back to our high school glee club days when we used to go "tra la" while Bill Shepherd, the man with the cellar voice, sang "Safe, safe at last, The danger past, Safe in my father's ho-o-o-o-ome."

Neapolitan Nights, song, by J. S. Zamecnik.—This (you will never guess!) is a barcarolle in 6:8 time. Mr. Zamecnik has caught the feeling of the Neapolitan canzone. This might be entered in the Piedigrotta contest with good prospects of taking a prize.

Powder and Patches, for piano, by Walter E. Miles.—This is what used to be known as a "Characteristic dance." In the old days Louis Fuller might have danced to it. Certainly it makes a pretty piece for the piano and should be useful in the movies.

Fireflies on Parade, for piano, by Theron Bennett.—Exactly the same may be said for Fireflies on Parade.

(Harms, Inc., New York)

O, Light of All the World, sacred song, by Bernard Hamblen.—This is the sort of song that the small town church singer and his congregation rejoice in. Setting O, Light of All the World to a waltz tune may not be the summit of art, but it certainly appeals to the multitude, particularly when the waltz is as tuneful as Mr. Hamblen's.

(The John Church Co., New York)

The Rooster, by John Barnes Wells.—John Kendrick Bangs' very clever verse is worth quoting in full:

I love to watch a rooster crow;
He's like so many men I know,
Who brag and bluster, ramp and shout
And beat their manly chests, without
The first damn thing to crow about.

John Barnes Wells has prepared an attractive little setting for it that makes it one of the most effective and available encore songs that have been published in a long time.

Bachaus' Final Recital Here

William Bachaus will make his last local appearance of the season at Aeolian Hall on Saturday afternoon, April 11, when he will give a Chopin program. There is no sonata on this program, which includes the twenty-four preludes and the twelve studies, as well as the Romance from the E minor concerto (arranged for solo piano by Mr. Bachaus), and three works in A flat—the ballade, a waltz and the polonaise.

Sundelius Sings for Seamen's Charities

Marie Sundelius gave a recital in Brooklyn on March 29. Proceeds from the concert will be devoted to seamen's charities. The soprano fulfilled the engagement in connection with her appearance as soloist with the Philharmonic Orchestra on March 28, in Mahler's second symphony.

Big Summer Opportunities at Bush Conservatory

The engagement of Lamond, celebrated pianist, is one of the features which will make the 1925 summer school of Bush Conservatory notable in Chicago's summer music season. The advance reservations that have been received by the management for Lamond's time indicate the most lively interest in the opportunity to study with the master pianist.

Lamond will also give a series of Master Repertory Classes during the summer term, which are of significant interest. During the five classes he will take up the works of Bach, Beethoven, Chopin, Liszt and the modern composers. Lamond's consummate musicianship, immense repertory and highly interesting style of comment will make these classes of rare importance to pianists, both professional and student, and to other musicians as well. There has been a very large early enrollment for these classes.

The Lamond engagement is, however, but one of a number of musical attractions which Kenneth M. Bradley, president of the progressive Chicago school, has provided to make the Bush summer school an outstanding feature of the Chicago summer music season.

Twenty-one free scholarships will be awarded to gifted and deserving students of voice, piano, violin and public school music. The artist teachers of the piano faculty who offer these scholarships are: Lamond, Jan Chiapusso, Julie Rive-King, Edgar A. Nelson, Ella Spravka, John J. Blackmore, Jeanne Boyd and Elsie Alexander.

The voice teachers offering similar scholarships of two lessons a week for the five weeks' course are: Charles W. Clark, Boza Oumiroff, Louis Kreidler, Nelli Gardini, Mae Graves Atkins, Emerson Abernethy, Justine Wegener and William Phillips.

One scholarship in public school music is given by Lyravine Votaw, and four scholarships are given by Richard Czerwony, Bruno Esbjorn, Rowland Leach and Ebba Sundstrom in the violin department. These scholarships will be awarded on June 26 and 27.

The teaching of piano, violin and wood-wind instruments in classes is the new development in musical pedagogy of the season. To meet the demand for competent instruction in these methods, the Bush Conservatory management has established some strong courses for the summer term.

Helen Curtis, who teaches 3,000 pupils in the piano classes in the Kansas City public schools, will lecture on class piano methods. Class violin methods are presented by Charles Espenshade of the Englewood High School, and the wood-wind class methods by Elmo Roelser of the Gary High Schools. There will also be a summer students' orchestra directed by Ebba Sundstrom.

This course fits in with the public school music course, which, under Lyravine Votaw, meets fully the latest requirements of the Illinois State Board of Education. The summer course is given full credit toward the degree of Bachelor of School Music, and all diploma graduates of Bush

the British Women's Symphony Orchestra, and in Manchester on March 14 at the Brand Lane Orchestral Concerts, under Sir Henry J. Wood. In both cases she was given a rousing reception.

Gunn Artist-Pupil Scores as Soloist with Chicago Symphony

Rae Bernstein, artist-pupil of Glenn Dillard Gunn, winner of this year's Society of American Musicians' contest in the piano division, recently appeared as soloist with the Chicago Symphony Orchestra, Frederick Stock, conducting.

Herman Devries of the Chicago American said: "Frederick Stock was host last night to a young genius of the piano Rae Bernstein, a feminine dynamo of vitalized talent and power that fairly swept us away with her precocious gifts. Miss Bernstein played it (the G minor concerto of Beethoven) so superbly that we hail her this morning a second Fannie Bloomfield-Zeisler, and if she lives, she will, I am sure, be able to celebrate her golden anniversary of triumphs on the concert stage. There is not one weak point in her magnificently equipped professional armor. The girl has the power of a masculine pianist, but a force that is never pounding, but rather the expression of a temperament guided and reinforced by a prodigious technic and a mentality that never permits an artistic indiscretion."



RAE BERNSTEIN.

The critic of the Herald and Examiner commented: "She has that rare gift of the spirit that makes it possible for her to address the public through the felts and hammers of the piano and to deliver a personal message. It was a message concerned with a genuine love of the classic beauties that engaged her attention, nor may one sum it up in mere praise for an ample and expressive tone, a technic that achieved mechanical perfection, or musicianship that proved her firmly grounded in Beethoven tradition."

Karleton Hackett of the Post stated: "There were under-

standing of the music, rhythmic accent and clean technic in her playing. Miss Bernstein has distinct talent for the piano. The tone was full and her fingers sure. There was poise in her playing, the quality that proved her to be in full possession of her faculties and capable of bringing out her powers."

Maurice Rosenfeld of the Chicago Daily News spoke of her "sure and firm technic, a tone which grades from light pianissimo to sonorous fortes and an appreciation and understanding of the formal Beethoven style. She made a certain success with the capacity audience and played as an encore an etude by Chopin."

Edward Moore of the Chicago Tribune said: "She was speedy and certain, with sense of rhythm and sense of form, and the audience gave her instant and hearty response."

Bach's Passion on Palm Sunday

The Passion according to St. Matthew, by Bach, will be sung, under the direction of Dr. William C. Carl, Palm Sunday evening, April 5, at eight o'clock at the First Presbyterian Church, Fifth Avenue and 12th street. A portion of the choir from St. Bartholomew's Church will sing, in addition to the Motet choir of the First Church. Solo parts will be sung by Olive Marshall, soprano; Ernest Davis, tenor, and Edgar Schofield, bass-baritone.

Stringwood Ensemble at Carnegie Hall

The Stringwood Ensemble, which made an auspicious debut a few weeks ago, will appear in Carnegie Hall on the evening of April 4 at a concert by the Freiheit Publishing Association and will present a new quintet by Samuel Gardner.

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The Colony will accommodate (board and lodging) about 100 students. A large number are already enrolled for the summer of 1925 and early application is desirable for the vacancies.

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For teachers, the Normal training department, under Edgar Brazelton, offers many opportunities. Mr. Brazelton directs the piano teachers' course, Emerson Abernethy the vocal teacher lectures, and Rowland Leach and Ebba Sundstrom the violin course.

These are a few of the many attractions for the Bush student this summer. Another is found in the ever popular Bush dormitories, which are already nearly all reserved for the summer term.

Bush is the pioneer conservatory in Chicago to establish dormitories for the non-resident student, and for the last ten years has been a leader in this department of student welfare. The students are well cared for by the house-hostess and the pleasant home-like environment and ample practice privileges (there is a piano in every room) combine to make the students' stay at Bush Conservatory a very pleasant one. B.

Schwarz with Charles L. Wagner

Of more than passing interest is the announcement that Joseph Schwarz, distinguished baritone of the Chicago Civic Opera and of international repute, is now under the exclusive management of Charles L. Wagner.

Katharine Goodson Back in London

After her return from her successes on the Continent, in Austria, Germany, Holland and Belgium, Katharine Goodson made her reappearance at Queens Hall on March 11 with

CHICAGO

(Continued from page 41)

the beaten path. He is an originator. He has invaded a new thought of expression and will probably have many followers. There is an evolution in music as in everything else, and the trend of the day is toward boisterous music, that irritates the ears of our elders and accelerates the pulse of the youngsters, and among those will be found the composers of tomorrow, who will find in Collins' concerto food for thought. The work, due to its difficult rhythm, is one that demands a pianist of the first rank and in that class must be counted Edward Collins, who has often demonstrated his worth at the keyboard in concerts and piano recitals. He played his own composition brilliantly, and though the number contains many intricacies the pianist's superb technical equipment made little of the difficulties and he played his loosely woven music with great dexterity and brilliancy. The Bach Suite No. 2, in B minor, for strings and flutes, opened the program, and after the intermission Brahms' symphony No. 4 in E minor, was played by the Chicago Symphony Orchestra, under Frederick Stock.

AMERICAN CONSERVATORY STUDENTS' ORCHESTRA

The reorganized American Conservatory students' orchestra made its initial appearance on March 21, at Kimball Hall, before a crowded house, which received its renditions with enthusiastic applause. Under the leadership of Herbert Butler, this band of youngsters has in a brief time achieved

a remarkable degree of efficiency, playing with commendable precision, fine intonation and tone color. The program included the Mozart G minor symphony, Elgar's Pomp and Circumstance, and Ballet Egyptian by Lugini. Adelaide Jones rendered the Massenet Aria—He Is Good, He Is Kind, and the Misses Emmons and Canode played the Largo from Bach's concerto for two violins with fine understanding.

MADRIGAL CLUB CONCERT

At Kimball Hall, March 26, the Chicago Madrigal Club, under the able conductorship of David A. Clippinger, celebrated its twenty-fifth anniversary with a delightful program of songs, which was arranged to exhibit its progress both musically and intellectually from a musical standpoint. An overflow audience vented spontaneous enthusiasm as each number was delivered and several encores were demanded. The nature and scope of the selections included the prize competitions by Samuel Richard Gaines, Louis Victor Saar, Adolf Weidig and May A. Strong. The soloist was Rollin Pease. Mr. Clippinger scored as usual.

MUSICAL NEWS ITEMS.

Anastasha Rabinoff, young and noted soprano, has just returned from Duluth, Minn., where she spent a busy week filling several engagements. She was the soloist with the Lyceum Symphony Orchestra at the Lyceum Theater; sang for the Rotary Club, Professional Women's Club and at the Lighthouse for the Blind. Miss Rabinoff was exceptionally well received everywhere she appeared, and the newspapers gave her very complimentary notices. She was re-engaged

to give a concert on April 13 in that city. She is now coaching with Bella Gorsky, well known opera coach.

The University of Notre Dame Glee Club, Dr. J. Lewis Browne, conductor, gave a concert, with the assistance of Sara Ann McCabe, soprano, on March 17, at Washington Hall, Notre Dame, Ind. A well arranged program, which contained two of Dr. Browne's own well written compositions, won deserved applause for conductor and chorus.

BUSH CONSERVATORY NEWS ITEMS

The preliminary contest of the Graduate Competition at Bush Conservatory, the finals of which will be held at Orchestra Hall on April 30, are scheduled for April 15, at 10:30 a. m. and 2 p. m. The prizes to be awarded at the Orchestra Hall contest are two grand pianos, donated by the A. B. Chase and Moist Piano companies, and a fine old Italian violin by Lyon & Healy. The contest is open to students of piano, voice and violin, who are in the graduating class, or members of the Master School.

JEANNETTE COX.

Gordon to Sing First Metropolitan Carmen

Jeanne Gordon, native contralto of the Metropolitan Opera Company, who has constantly added to her stellar roles, and this season has sung Laura nine times, Amneris four times, Delila and Venus almost as often, will be heard for the first time as Carmen, Saturday evening, April 4. Miss Gordon was scheduled to sing the heroine in Bizet's opera just before the close of the 1923-1924 season, but a sudden illness prevented the appearance.

FRANCES NASH

"TRIUMPHS"

with

Omaha Symphony Orchestra

(Adds two encores and bows four recalls)

"Frances Nash Scores"

"Frances Nash, pianist, scored the hit of the evening. She played the Liszt Hungarian Fantasia with the orchestra and played it with superb beauty. A more pleasing performance could not have been asked. She returns to Omaha with rare technique, a warm and unbounded range of feeling and a sureness in every detail. She was recalled again and again and two encores left the audience beseeching more."—*Omaha Daily Bee*, March 12th, 1925.

"Frances Nash Covered Herself with Glory"

"Frances Nash, pianist, covered herself with glory when she played the Hungarian Fantasia by Liszt, with orchestra. With great freedom and originality she interpreted this interesting work, infusing into it many delightful touches, brilliant virtuosity and colorful flashes. Her massive chords were contrasted with sparkling runs and temperamental rhythmic effects, such as are presented in great frequency in this composition, the whole ending with a very fine climax.

(Exact copy of telegram received from Fremont, Neb., Mar. 24, '25)

Nash recital a decided artistic success here tonight her finished technique, poise and musicianship ably demonstrated in a fine program appreciative audience recalled four successive times after third group two encores played at close of program.

Forrest L. Shoemaker, Director of Music, Midland College.



"Responding to an ovation of approval Miss Nash added an exceptionally good execution of the Black Key Etude, by Chopin, showing splendid technique, evenness and clearness throughout the number. The applause was such that the charming artiste added a second encore, Consolation, by Soro."—*Omaha World Herald*, March 12th, 1925.

"Success Such as Few in Her Craft Have Gained Here This Season"

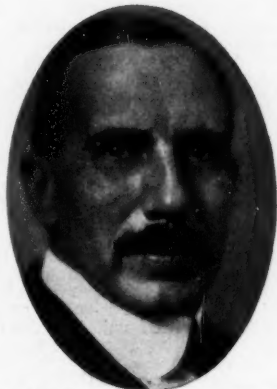
"Frances Nash's last two recitals in New York have revealed her a vastly improved player. Her technique, strength of finger and arm, authority, poise and interpretative resources all have advanced to a degree that is little short of astonishing. And her latest appearances brought her success such as few in her craft have gained here this season.

"If Miss Nash continues during the next two years as she has for the past twelvemonth there should be a story to write about her of considerable proportions."—P. V. R. Key, editor of *The Musical Digest*, in his syndicated Music Article, dated Feb. 7th, 1925.

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DR. J. FRED WOLLE AND BACH SOLOISTS.

The Bach Choir of Bethlehem, Pa., of which Dr. J. Fred Wolle is director, will appear in Washington, D. C., on Thursday, April 16, at the new National Auditorium, with a seating capacity of between 6,000 and 7,000. There will be an excellent quartet of soloists, all of whom have won wide recognition for their authoritative interpretations of Bach music. The choir will sing the Bach Mass in B minor. This engagement is in connection with the International Conference to be held in Washington on World Fellowship Through Music. Dr. Wolle and his choir are honored in being chosen from all the musical organizations in the country to represent music on this occasion. In addition to the soloists, the choir will be assisted by the Moravian Trombone Choir and fifty members of the Philadelphia Orchestra. The accompanying photographs show: (center) Dr. J. Fred Wolle (© Backrach); (upper left) Mildred Faas, soprano; Mabelle Addison, contralto; (lower left) Charles Trowbridge Tittmann, bass, and Nicholas Douty, tenor.



ALBERT BERNE,

baritone, who recently gave an unusually successful recital in Cincinnati, Ohio. Mr. Berne is a member of the artist faculty of the Cincinnati Conservatory of Music.



RHYS MORGAN,

Welsh tenor, who has created many friends in this country through his splendid art, has been programming Charles Wakefield Cadman's newest song, *My Desire*. The rendition of this number by Mr. Morgan has been an artistic achievement and he will continue to use it on all of his programs.



YVONNE D'ARLE,

Metropolitan Opera soprano, as *Musetta*, a role which she has been associated with for the last four years, as a member of that organization. Miss D'Arle has been engaged for appearances during the coming season, making her fifth year at this opera house. She will be the leading prima donna of the St. Louis Opera Company during the summer, and the third week of August will sail for a vacation in Europe. Before returning to America she will have a season of opera in France, beginning in the early fall and extending up to the time she leaves to return to the Metropolitan Opera House. (Photo by Royal Atelier Studios.)



OTTAVIO SCOTTO,

who this year is technical and administrative director of Walter Macchi's annual season at the Teatro Colon, Buenos Aires, which, subsidized by the municipality, will extend as usual from July to September, the Argentine winter. Tullio Serafin, Metropolitan conductor, will be artistic director, and among the artists secured through Mr. Scotto are Mmes. Muzio, Alda, Serafin-Rakewaka, and Messrs. Gigli, de Luca, Formichi, Didur, Urizar, Pinza and Adolf Bolm. The repertory is to include *Falstaff*, *Cena delle Beffe*, *L'Amore dei Tre Re*, *Fedora*, *Traviata*, *Marta*, *Chenier*, *Aida*, *Manna Vanna*, *Schicchi*, *Manon*, *Romeo et Juliette*, *La Femme Nue*, *Louise*, *Parsifal*, *Le Coq d'Or*, *Petrushka* and *Lohengrin*.

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By Clarence Lucas

Psyche, the beautiful nymph with butterfly wings, whom Cupid married, became the emblem of the soul in the mythology of ancient Greece. Her husband, the son of Venus, summoned Zephyr, the west wind, to wait her from the mountain top to the garden of his earthly palace; for Psyche was so delicate and light that her gossamer wings sustained her in the summer breeze.

And the soul, of which this nymph with the butterfly wings became the emblem, is light. It flits from place to place without restraint or rest.

In our prosaic and industrial age we have banished mythology from our list of useful studies. But we still study Psyche, and her capricious ways, though we call our knowledge of Psyche, psychology; and we give never a thought to the lovely maiden whom Cupid, the winged and infant god of love, loved on the mountain summit in the days of old.

Two thousand individuals seated in a concert hall before the music begins are like the separate ends of two thousand strings which stretch back through untold centuries to remote and indistinguishable ancestors. Each string represents an unbroken line of hereditary instincts, emotions, tastes, mentality. No two lines can be precisely alike, and, consequently, no two listeners in the concert hall can have the same hereditary tastes and mental qualities.

Beside the man whose ancestors were the rulers or the priests in ancient Egypt may sit a man who has descended from the captive Israelites who toiled in bondage to build the pyramids. Beside the man whose ancestors entered England with the invading Normans may sit a man whose forefathers were the Saxons whom the invincible William the Conqueror subdued.

Some of the hearers have African blood in their veins and can still hear the call of the jungle and the legends of barbaric times not very far removed. And in the same row sits an impassive Chinaman with an ancestral line of civilization traceable for three or four thousand years. A Japanese, with his oriental imagination and a peculiar poetry born of the surrounding seas, has for his companion a Swiss from the inland highland of Western Europe. A Frenchman, whose fathers cultivated the blue grapes in the sunny fields of his homeland for unnumbered generations before him, is seated near a German whose predecessors were steeped in the fairy tales and mythology of the Rhine and the Black Forest. Russians, Danes, Poles, Dutchmen, each with racial instincts and hereditary tendencies of their own, sit shoulder to shoulder with Italians, Greeks, and Spaniards.

Perhaps there is not a man or woman in the concert hall without an ancestor who participated in one of the great events of history, when the course of civilization was altered or the destiny of nations changed,—the battle of Waterloo, the French Revolution, the Reformation in Germany, the war of American Independence, the Crusades, the Invasion of the Huns, the Turkish Conquests, the Spanish Inquisition, the Sacking of Rome, the Fall of Athens,—who knows? For an ancestral line is longer than the utmost reach of ancient history. Our ancestral lines are comparatively very little longer since Herodotus sat down to write his history of the times nearly five centuries B. C.

Each individual in the concert hall presents a psychological problem of his own. No two can be absolutely alike. Such a collection of individuals can in no sense of the word be called a crowd, psychologically considered. The psychology of the crowd begins only when some external force of emotion is able to focus the interest and emotions of each member of the collection of individuals on one point. In times of war a nation has a recognizable psychology. Ten years ago every German felt that France was absolutely wrong, and every Frenchman felt that Germany was absolutely wrong. Five hundred years hence perhaps some great historian with the comprehensive mind of a Gibbon will weigh the evidence and study the facts and conditions of both sides and bring pure reason to give the verdict. But if cold reason was left to decide and to direct all actions, none of the great events of history would have taken place.

In the concert hall the artist is the source of the emotional force which binds the individuals into one psychological crowd. If he cannot make the lion and the lamb lie down together, so to speak in Scriptural language, he is a failure, no matter how magnificently he plays the piano, or controls his violin bow—no matter how perfectly he manages his breath and places his voice. It is useless for the critic to ignore the psychology of the crowd and scold the public for not recognizing the technical perfection and pure style of an artist who has not the wand of Prospero at his command. The artist who can make one psychological whole of all the psychological entities in the concert room is the artist the public delights to honor. The music critic who uses his intellect only, provided he has any to use, is the critic the public despises most. The man who has had his emotional nature stimulated and assailed by an artist with the sacred fire resents a criticism which finds fault with the mechanism of the artist. The ordinary man of commerce, whose conversation reeks of dollars, interest, and per cent., even as the breath of a Sicilian smells of garlic, likes to be lifted from his dull valley of prose and set upon the heights of Olympus for a moment to gaze upon the cloud built towers and palaces of the great composers. Next morning at the breakfast table he glances at the newspaper to catch perchance a fleeting vision of the poet's world the artist revealed to him and he finds a cold analysis of the pedaling and finger skill of the magician who had transformed him. The critic's analysis may be perfectly just and appeal to pianists and teachers of piano playing. But it is meaningless to the public which has been spellbound by the artist's emotional appeal, and being meaningless, is considered stupid. To the reader who was not at the concert and consequently not under the spell of the artist's appeal, the criticism will seem reasonable enough, though it causes the reader to underestimate the artist's merits.

Forty years ago or so, when I heard Anton Rubinstein play various programs of the compositions of Chopin or Beethoven, I often wondered how a pianist who played a wrong note now and then could be esteemed more highly than several other pianists of the day who did not play wrong notes. I wonder no longer. Rubinstein made only mistakes of a technical nature. He was old and careless, and his fingers forgot a little of their cunning. But Rubin-

stein made no mistakes about welding each separate psychology of his vast audience into one immense psychology of the crowd, on which he played with his tremendous personality. I know an artist who is unquestionably a greater pianist than Rubinstein ever was. He lacks the personality of a Rubinstein, however, and has not an equal power to dominate the psychology of a crowd. Let young piano students bear that fact in mind. The hands and fingers of a Rubinstein will not make another Rubinstein.

No doubt many of the famous singers of the past were not so much remarkable for their voices as for their potency to form a crowd into one psychological whole. And it is often said that the best violinists of our day can do all that Paganini did. All? What do they mean by all? Many violinists can play all the notes Paganini played. Can they stir the psychology of the crowd to such pitches of emotional excitement? If they cannot do that, they cannot play like Paganini.

No one can gauge the psychology of a crowd. It sweeps aside mentality and reason and unites all kinds of heterogeneous human beings into one homogeneous mass which finds its unity in the primitive instincts of the race. It can create nothing, but destroy everything. At the time of the French Revolution, simple, ordinary tradesmen, gardeners, teachers, who were kind and good-natured men, were transformed into bloodthirsty tyrants, butchering their kings and queens, their political leaders, their writers; the members of their own committees. They turned out their religious instructors, killing many of them; and set up gods of reason in their churches. In the Russian Revolution a century and a half later, the same class of Russians did exactly as their French equivalents had done before them. Perhaps all crowds will act in the same unthinking way whenever an emotional impulse is strong enough to weld them into one psychological whole. Shakespeare makes Jack Cade in the play of Henry VI, talk like a rabid modern reformer of governments and social customs haranguing his illiterate supporters in a corner of the park.

This spirit of unrest is felt in the music of our times. It has been felt before. It will be felt again many years hence when the public finds itself in the demand for a change. Handel's oratorios, Haydn's symphonies, Rossini's operas, Grieg's piano compositions, Mendelssohn's songs, are not like pears and peaches,—perishable fruits which rot with the passing of time. They have not changed one iota since the composers raised their pens after finishing the last notes. It is the psychology of the crowd which has changed,—if I may I be allowed to use the word a little loosely here. The public does not wish to hear that music. That is why composers change their styles. Left to themselves, and without the public to think of, composers would change their

(Continued on page 57)

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The name of Hubbard has been synonymous with the teaching of singing for many years, for the Hubbard Studios in Boston have prepared numerous vocalists for the concert and operatic stage. When these studios have been mentioned one has generally thought only of Arthur J. Hubbard, founder and active director of the studios. Of late years, however, Mr. Hubbard's son, Vincent V. Hubbard, has made important strides as his father's assistant, and it is not without significance that young Hubbard has been giving over a hundred lessons a week to vocal students during the past few seasons.

Of added interest is the fact that a number of Vincent Hubbard's pupils have recently made an auspicious entry into the concert world. Thus, when Rose Zulalian, contralto, appeared as soloist with the People's Symphony Orchestra on January 12 of this year, the Transcript referred to her singing as follows: "Evenness of texture and quality also grace a naturally beautiful voice, which in range and timbre is singularly like the rich contralto so often heard from Russian throats." Commenting on the same concert the Christian Science Monitor stated that "Her range is wide and her voice has depth and warmth of feeling, over which she has good control. Her performance



VINCENT HUBBARD

was greeted with long continued applause, which she acknowledged with an encore." The reviewer of the Globe paid further tribute to the Hubbard method when he wrote, "Rose Zulalian has a clear contralto voice which she uses accurately without apparent effort."

Of Georgina Shaylor, contralto, who has given a number of Jordan Hall recitals in Boston, the Boston Herald stated recently: "Miss Shaylor brought to hearing last night a voice of true contralto character and of beautiful quality, warm, smooth and rich in the middle and lower registers; a voice so skilfully trained, furthermore, that it stands singularly free from the unpleasant traits that so often injure voices of this type. The essentials of a fine technic Miss Shaylor has quite at her command, a neat attack, a smooth legato, firm breath control and fairly distinct enunciation." Reviewing the same concert a critic of the Christian Science Monitor wrote: "Miss Shaylor has a voice of pleasing quality which she uses in an easy, natural manner, a style of singing which is much too infrequently cultivated among the younger generations of singers, who are more often than not so preoccupied with their 'method' of tone production that they forget to sing. That Miss Shaylor has been well taught goes without saying, but in so sensible and quite evidently in so natural a manner that her singing is entirely free from artificiality and affectation."

That men singers from Vincent Hubbard's studio have been equally successful is indicated by the favorable impression made in the concert appearances of Frederick Millar, bass, and H. P. Dahlquist, baritone. Mr. Millar made his Boston debut as an oratorio soloist with the Handel and Haydn Society when that well known organization produced The Messiah last December. Said the Boston Post: "Mr. Millar proved himself an able and ingratiating basso, one who should be in great demand," while the Transcript commented on his "purity and precision, as well as excellent breath control." The Globe referred to his "voice of great depth and beauty," while the Herald called it "an excellent and well-trained voice." Towards the end of January, Mr. Millar was heard again in Boston as soloist with the People's Choral Union. The Globe observed: "Frederick Millar, who made his debut here with the Handel and Haydn last month, sang the bass air, Pro peccatis, both smoothly and dramatically. He should have a notable career in oratorio, perhaps also in opera." The Herald also praised him, declaring that "Mr. Millar sang the Pro Peccatis nobly, and his part of the Aia Mater he made impressive."

No less successful was Mr. Dahlquist at his Jordan Hall recitals. Thus the critic of the Herald found that: "H. P. Dahlquist shows mastery of technic. Mr. Dahlquist, the possessor of an excellent voice of full volume and long range, has been wise enough to recognize the necessity of technic. It is safe to guess that he had done conscientiously hard work before he acquired his present even scale and smooth round tone. Above almost any singer who has sung in Boston this winter, he has developed a remarkable distinctness of speech, alike in English, French, German, Italian and quite like Swedish—that right kind of distinctness, furthermore, which serves to improve quality of tone." The critic of the Transcript stated that: "Mr. Dahlquist's voice has really some lovely tones, while none is in any way disagreeable. He sings with intelligence as well as good musical feeling." Appearing a month later in recital at Keene, N. H., Mr. Dahlquist moved the critic of the Keene Evening Sentinel to write: "His voice is one of wide range and rare value, and this was particularly noticeable in the final number of the group. He sang without affectation, and his pleasing personality at once won the hearts of his audience."

In view of successes such as those noted above it will

occasion little surprise to learn that Vincent Hubbard will accompany his father when the latter returns to Los Angeles for his annual summer course. Moreover, it is safe to predict that the younger Hubbard will soon have as large and as enthusiastic a following in Los Angeles as he has enjoyed for some time in Boston.

May Peterson Honored

May Peterson recently received the following letter:

Amarillo, Tex., February 6, 1925.

Dear Miss Peterson:

Wishing to bestow upon you the most honor of which we are capable as a club, we have made you an Honorary Member of the Philharmonic Club. Our constitution says that honorary membership shall be conferred upon only one person during a year and we have selected you for this year to bestow the title upon. We are indeed proud to have so charming a singer in our organization.

With our very best wishes for your continued and deserved success, we are,

(Signed) PHILHARMONIC CLUB,
Mrs. J. J. Crume, Pres.
Mrs. E. F. Lanham, Sec'y.

Evsei Belousoff Under Mayer Management

Daniel Mayer announces that Evsei Belousoff, Russian cellist, will henceforth be under his exclusive management. Mr. Belousoff will be remembered as the cellist who toured with the Ukrainian Chorus and has met with great success, which often eclipsed that of the chorus. Lately Mr. Belousoff has been the first cellist of the State Symphony and has appeared as soloist with that orchestra. Next season he will devote himself to concert work entirely and is planning a series of New York recitals of distinct interest.

Faculty of California Master School

Julia Claussen, contralto, has accepted an engagement with the Master School of Musical Arts of California, Lazar S. Samoiloff, director, to give lessons and classes in repertory and interpretation, both in San Francisco and Los Angeles. Mr. Samoiloff will have charge of the vocal department, in addition to his duties as director, and Mme. Claussen (a

great believer in his method) will carry on the classes along the same lines.

Alice Seckels, manager of the Master School of Musical Arts, writes from San Francisco that inquiries have come from all over the country for lessons. The faculty is as follows: (piano) Josef Lhevinne, Sigismund Stojowski, Nicolai Mednakoff; (violin) Cesar Thomson, Samuel Gardner; (voice) Lazar S. Samoiloff, Julia Claussen; (grand opera) Andres de Segura; (cello and chamber music) Felix Salmond; (harp) Annie Louise David; (coach) Andrew J. Polak; (sight reading, ear training) A. Kostelantze.

Northrup Has "Voice of Golden Quality"

"Margaret Northrup has a lovely soprano voice of golden quality, distinctive in charm, effectively used in narrative, with excellent enunciation." The foregoing appeared in the Toronto Star after Miss Northrup sang St. Paul there with the Oratorio Society, assisted by the Cleveland Orchestra.

De Harrack Artist Pupil in Recital

Ruth McDowell Lammers, artist pupil of Charles de Harrack, appeared in Cleveland before the members of the Fortnightly Musical Club and met with success in works by Chopin and Liszt. Mrs. Lammers has a large class of pupils.

Vladimir Graffman Teaches Toccata

The well known violinist and pedagogue, Vladimir Graffman, is teaching Mana-Zucca's Toccata to many of his pupils. Some of his artist-pupils are programming this number in concert.

Sylvia Lent to Play in Paterson

Sylvia Lent, violinist, will be heard in Paterson, N. J., on April 20, under the local management of Chrystal Brown. Mr. Brown has brought many famous artists to Paterson.

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OPINIONS OF THE PRESS

Beethoven Trio

The Beethoven Trio of Chicago gave a fine concert recently in Mexico, Mo., under the auspices of the Civic Music Association. The Intelligence of that city had the following to say regarding the concert:

Each member of the trio was an artist in his own particular field, and the ensemble work was of a very high and distinctive order. The exquisite tone coloring and dainty shading, yet clear and facile technique, all displayed the artistry of their performance. . . . The selections showed the variety of music best suited for chamber music.

Frederic Baer

After Frederic Baer's recent appearance in concert at Summit, N. J., the Summit Herald and Record wrote:

Mr. Baer has a baritone voice of unusual power, sweetness and range, and he uses it with splendid understanding of the singing art. He sang two groups of songs, the second of which, with its two encores, was one of the high

spots of the evening; it was received with great enthusiasm. He enunciated clearly and has wonderful control of his powerful voice; we doubt if anyone ever heard a finer rendition of that old favorite, "On the Road to Mandalay," than was given by Baer.

Following his singing with the New York Schola Cantorum the following comment appeared in the Herald-Tribune:

Mr. Baer sang with a notable combination of strength and polish. Applause was bestowed with warm liberality.

Cecile De Horvath

Cecile de Horvath scored brilliant successes in her joint recitals with Sophie Braslau in Denver and Pueblo Colo., on November 20 and 21. The headline in the Rocky Mountain News was: "Cecile de Horvath Charms." In the Denver Times the headline was "Cecile de Horvath Scores Triumph with Piano Numbers." The critics spoke

of her exquisite delicacy and agility and continued as follows:

Her Debussy ballade was a lovely thing, like the unfinished song of a bird suggesting the gamut of yearning but never presenting it in its banal entirety. A March of the Wooden Soldiers by Goossens was done with a dash and charm, and Moszkowski's Spanish caprice showed the mettle of her fingers and her sensitive understanding. The outstanding feature of her piano playing is its charm.—Rocky Mountain News.

Miss de Horvath appeared wearing a beautiful Killarney green gown, also almost instantly given to her audience that she was well acquainted with her instrument, so well in fact that she could make it thrill to her very touch. . . . The program was better than the average . . . since it offered a variety, thus by some number entirely pleasing everyone. Applause was profuse after every number.—Pueblo Chieftain.

Michael Press

Michael Press, violinist, won enthusiastic press praise following his appearance as soloist with the Philadelphia Orchestra. Excerpts from a few of the criticisms published in the dailies are reproduced herewith:

Michael Press's interpretation of the Tchaikovsky concerto at once placed him in the ranks of those masters of the violin familiar to American audiences. Press is the type of violinist most valuable to us at this period of our development of musical appreciation. With his splendid musicianship and flawless technique which rarely obtrudes itself on the observer's attention he unites a power of expression that appeals to every heart in which music finds an echo. His playing is characterized by a refreshing physical repose, while at the same time his striking personality makes him a refreshing study.—Philadelphia Record.

Michael Press, Russian violinist, a recent addition to Philadelphia's distinguished musical artists, is dignified and musicianly in appearance and deportment. His playing won marked admiration and a cordial round of applause. His delivery of the finale was masterly.—Philadelphia Evening Bulletin.

Mr. Press has a fine tone and an execution fully equal to the difficulties of the Tchaikovsky concerto, which means that he has all the technique that any violin player needs. The slow movement was especially beautiful, his tone and phrasing being superb.—Philadelphia Public Ledger.

Norman Jollif

Last month Norman Jollif filled a reengagement with the Toronto Oratorio Society and the Cleveland Or-

chestra in Mendelssohn's St. Paul. The critics commented as follows on his work:

The title role was sung by Norman Jollif, whose Elijah proved so magnificent two years ago. As an oratorio baritone he has not been bettered in this city since the days of Frangon Davies. The nobility of his tone and phrasing, the perfection of his vocalization and diction were equal to every demand and his tasteful singing of recitative was a delight to listen to.—Toronto Saturday Night.

Norman Jollif has a penetrating vibrant tone and he dominated in the solo and duet numbers.—Toronto Globe.

Mr. Jollif sang with nobility of message, fine conviction, prophetic dignity and a flexibility and warmth of tone that made him very impressive. Every phrase he sings is measured and complete. He makes his words melt into the tone and puts the sense of the aria ahead of his own effort to achieve mere tone for its own sake. For distinguished baritone singing in that character, Mr. Jollif has no superiors on the concert stage. His singing of the aria "O God Have Mercy" will long be remembered as a nobly passionate piece of work.—Toronto Star.

Harold Henry

The Journal-World of Lawrence, Kans., following Harold Henry's recent recital at the University of Kansas, said:

Music lovers of Lawrence were privileged to hear a piano recital of distinction and rare beauty in the concert given by Harold Henry last night. His audience declared it a most satisfying concert and Mr. Henry was generous with his encores when he was called back repeatedly. One marked in Mr. Henry the ideal combination of technical skill and interpretative genius. There was a freshness and sincerity in his playing that made his performance outstanding. The program allowed latitude for a display of his versatility. His first group illustrated his brilliant technical finish. . . . In his last number, Schubert's "Fantaisie," Mr. Henry rose to superb musical heights.

Ignace Hilsberg

Too late for inclusion in the report of Hilsberg's appearance with the Buffalo Symphony, the following report was received:

Mme. Elly Ney, scheduled as soloist in the concerto, was held up by a delay in train. . . . Her substitute, brought from New York by wire sent last night, was a Polish pianist, Ignace Hilsberg, a personal friend of Mr. van Hoogstraten and a pianist to reckon with. Mr. Hilsberg was a prize winner in the Stadium piano contest last summer, when he played the first movement of the Tchaikovsky concerto. Ex-

cept for the fact that he had the score before him when he played the last two movements of the work, there was nothing to indicate that he had been called to the rescue at the eleventh hour. He gave the difficult and brilliant piano part with splendid sweep and spirit. His tone was big, yet it never forced the instrument; his octave playing was especially crisp and clean cut, his scales and arpeggi were delightfully pearly. He at once established himself in the favor of the audience, and he was warmly recalled many times after his dazzling performance. Mr. van Hoogstraten gave the soloist most sympathetic accompaniment and both artists must have congratulated themselves upon the fortunate way out of a nervously trying situation.—Buffalo Morning Express.

Fraser Gange

Buffalo was exceedingly enthusiastic over the first recital given in that city by Fraser Gange, the Scotch baritone. Excerpts from a few of the press notices follow:

The first appearance in Buffalo of Fraser Gange assures him of a welcome here again whenever he chooses to give Buffalonians the pleasure of hearing his rich and resonant tones, his wide range, and his subtleties of musical interpretation.—Buffalo Evening Post.

His recital was an occasion of artistic delight unusual in one's experience.—Buffalo Morning Express.

His singing stands as a model of interpretative art, and the experience of hearing him may be recorded as one of the exceptional treats of the present season.—Buffalo Evening News.

Charles M. Courboin

Charles M. Courboin gave organ recitals recently in Detroit, Memphis and Niagara Falls, and echoes of his success are reprinted:

On the whole the most satisfactory organ playing I have ever

heard, and I have thirty-five years' memories to draw on. His technique was impeccable, his calm restrained and dignified, his climaxes wonderfully prepared and delivered, his contrasts marvelously arranged.—Abram Ray Tyler, following appearances as soloist with Detroit Symphony Orchestra.

He seemed to pluck rich and ripe harmonies from the cold mechanism of the great instrument as a literal throng listened in open mouthed wonderment.—Memphis Commercial Appeal.

So immense was the throng that gathered to listen to his masterly playing that many were unable to secure even standing room. His performance brought out the resources of the great organ in a way that swept the audience to a demonstration of approval seldom witnessed in this city.—Niagara Falls Gazette.

Lawrence Gibson

Lawrence Clifford Gibson, tenor, pupil of W. Henri Zay, gave a successful debut recital, February 3, at the Lyon and Healy Hall, Chicago, under the management of Harry and Arthur Culbertson. He offered a varied program, headed by Una furtiva Lagrima and Caro mio ben. Some of the press comments follow:

Mr. Gibson presented vocal attributes which have reached a praiseworthy state of development. His voice has robust timbre, it has power, and there is also a pleasant quality throughout its range.—Maurice Rosenfeld, Daily News.

Lawrence Clifford Gibson sang, making display of an ample, resonant and unusual voice.—Eugene Stinson, Daily Journal.

He has a voice of good natural quality.—Karlton Hackett, Evening Post.

His tone was sturdy, his range wide, and his enunciation of the English language excellent.—Edward Moore, Daily Tribune.

Harp Pupils of Marie Miller Active

Many professional engagements have been filled by Marie Miller's advanced pupils this season. Frances Keeney appeared at the Hippodrome, New York, the week of March 15. Elizabeth Kiefer has been engaged to play for the Women's Club of Paterson, N. J., on April 2, and Leona Burgess began an engagement at the Greenwich Village Theater, New York, on March 23. Waldemar Gatz has been playing with the American Orchestral Society this season, and Miss Burgess has also played at several church concerts and weddings recently.

Among those who will fill engagements Easter Sunday are: Harry Butler, Baptist Church of Mount Vernon, N. Y.; Mildred Persons, at the Presbyterian Church of Annapolis, Md., where her father is the pastor; Bernard Mather, Syracuse, N. Y., and Leona Burgess will play at the 181st Street Methodist Church. Norma Stedman will play at both services of the Episcopal Church at Scarsdale, N. Y.; Rita Vose will play for the Theoria Dramatic Club, New York, early in April.

Eleanor Collier has been spending the last few months in San Antonio, Texas, where she has been teaching and appearing in concert. A group of Marie Miller's pupils will again accompany her to Europe this summer.

Rubinstein Club Concert April 14

The Rubinstein Club, Mrs. William Rogers Chapman president, will give its third and last evening choral concert for the season on April 14 at the Waldorf-Astoria. The club choral will render new part songs under the leadership of William R. Chapman. Maria Ivogun will be the assisting artist, and Alice Shaw, the club's accompanist, will be at the piano.

Dorothy Mayer Sings Mana-Zucca Songs

Dorothy Stearns Mayer, soprano, of Miami, has included the following Mana-Zucca songs on her programs this season: Fluttering Birds, Just Something, In God We Trust, I Shall Know, In Loveland, The Cry of the Woman, Love's Pilgrimage and Le Petit Papillon. She claims no program is complete without some of these songs.

Mrs. Daniel Holding Vocal Theory Classes

For the Thursday vocal theory class on March 12, Edna Bishop Daniel chose for her subject The Voice Mechanism as a Stringed Instrument. Following the usual custom at the close of the lecture, the students sang and received constructive criticism.

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- ALLIE E. BARCUS, 1006 College Ave., Ft. Worth, Texas.
- ELIZETTE REED BARLOW, 48 George St., Newbern, N. C.
- BEULAH B. CROWELL, 201 Wellston Bldg., 1506 Hadiamont Ave., St. Louis, Mo., June, July, Aug.
- MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore.
- DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 245 Clinton Ave., Brooklyn, N. Y.
- ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio, Jan.; Cincinnati Conservatory, June.
- BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.
- IDA GARDNER, 15 West Fifth Street, Tulsa, Okla.
- GLADYS MARSALIS GLENN, 1605 Tyler Street, Amarillo, Tex. April, Amarillo; June, Albuquerque, N. M.; July, Amarillo; August, Boulder, Colo.
- MAUDELL LITTLEFIELD, Dunning School of Music, 3309 Troost Ave., Kansas City, Mo. Normal Class Jan. 5, 1925.
- CARRIE MUNGER LONG, 608 Fine Arts Bldg., Chicago, Ill. Normal Classes June, July, August and September.
- HARRIET BACON MACDONALD, 825 Orchestra Bldg., Chicago, Ill. Albuquerque, N. M., March 12; Dallas, Texas, June 11; Cleveland, Ohio, July 6; Detroit, Mich., August 10.
- MRS. KATE DELL MARDEN, 61 North 16th Street, Portland, Ore. April 1st, June 22nd, Aug. 1st.
- MRS. WESLEY PORTER MASON, 5011 Worth Street, Dallas, Texas.
- MRS. U. G. PHIPPEN, 1536 Holly St., Dallas, Tex. Normal Classes: Dallas, June and August; Ada, Oklahoma, July.
- VIRGINIA RYAN, 940 Park Avenue, New York City.
- MRS. STELLA SEYMOUR, 1219 Garden Street, San Antonio, Tex.
- ISABEL M. TONE, 626 S. Catalina St., Los Angeles, June, 1925.
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HOW TO PRONOUNCE
Poliakin, Pohl-yak-kin. Scapiro, Shah-pe-ro.
Barozzi, Bah-roz-ze. Bogue-Laberge, Bohg-Lah-Bairje.
Rhys Morgan, Rees (Morgan just as written). Tokatyan, Tob-Aah-yahn.
Astrid Fiedler, Ah-strid Fe-yel-deh. Szegedi, Se-get-e (The "S" very sharp).
Cahier, Cah-yay.

MUSICAL DICTIONARIES
"I would like to know how far back the musical dictionaries go in recording musicians and their work. I know that in the fifteenth century there were many musicians who figure in records, but am not sure whether there is anything about earlier ones. That is authentic information. Do you know of any musical dictionary that is up to date? Thanking you."

To answer your last question first, a recent work of the kind is A Dictionary of Modern Music and Musicians, published in 1924 by J. M. Dent and Sons, Ltd., London, and handled here by E. P. Dutton and Company. This appears to be comprehensive and to have later information as to composers, etc., than is obtainable elsewhere.

Now answering your first question: In one of the dictionaries there is mention of Aristides Quintilianus, a Greek writer on music, about 100 A.D. He taught music in Smyrna and wrote a book on music that was printed in 1652, and reprinted by Jahn in 1882. This is the earliest record noticed, but there may be others earlier. There is much about music in the Old Testament, for the art has been in existence always, apparently.

AMBROSIAN CHANTS
"Can you tell me anything about Ambrosian Chants, whether there are any in existence? I know about the Gregorian chants, but not of the Ambrosian."

The name is given to the style of church music introduced by St. Ambrose, who died A.D. 379, and who established the chants in the cathedral at Milan towards the end of the fourth century. Nothing positive is known about them except that St. Ambrose introduced the antiphonal songs and hallelujahs of the eastern church and himself composed numerous hymns. It is thought there was no essential difference between the Ambrosian and Gregorian chants.

TWENTY-FIVE YEARS AGO
"Would you be good enough to let me know where concerts were given in New York about twenty-five years ago, and could you also tell me when Carnegie Hall, Town Hall and Aeolian Hall were built? This information will help me greatly in writing a composition."

Concerts were given in Carnegie, Mendelssohn and Chickering halls twenty-five years ago. Carnegie was built in 1884, although on the corner stone the date is 1890; Aeolian Hall, 1913, and Town Hall, 1920-21, the latter having been opened January 12, 1921.

Maier and Pattison Orchestral Appearances

Guy Maier and Lee Pattison, the duo pianists, will finish on April 17 what is probably the busiest season of their career. In the course of three and a half months they will have made fifty-two appearances, from Boston in the extreme East to Seattle in the extreme West. They will probably establish a record for the number of orchestral appearances in the course of one season. They will have appeared twice with the Boston Symphony, once with the New York Philharmonic, four times with the Detroit Symphony, three times with the Chicago Symphony, three times with the Philadelphia Orchestra, once with the Barrere Little Symphony and once in a special concert of their own with the assistance of six members of the New York Philharmonic; a total of fifteen orchestral appearances within three months. They have presented a formidable list of two-piano and three-piano works at these concerts, the Liszt Concerto Pathetique five times, the Arthur Bliss concerto for two pianos twice, and Bach's triple concerto (with Arthur Shattuck) six times. For next season Maier and Pattison are preparing to offer again a number of novelties, both with and without orchestra. Among these novelties will be a new concerto for two pianos by another member of the clan of celebrated pianists, Ernest Hutcheson.

Giannini Sailing Soon

Dusolina Giannini is approaching the end of her second American season, which is undoubtedly a record one for an artist who has sprung into public favor with such rapidity. Following her recent appearances with the New York Symphony she was booked to make her third appearance in Boston. She will sing at the Eastman Theater in Rochester, and immediately after will sail for Havana, where she will give three concerts with the Sociedad Pro Arte Musical. She will make her final appearance for the season in Troy, N. Y., on April 23, and will sail on April 29 for England to give two recitals in London and perhaps make some appearances on the Continent. More than half of her available time for next season is already booked, including a number of reengagements, as well as first appearances in cities like Indianapolis, Kansas City, Birmingham, Milwaukee, Louisville, etc.

Russian Symphonic Choir Booking Rapidly

The Russian Symphonic Choir, under Basile Kibalchich, is being rapidly booked for next season by the Daniel Mayer office. Engagements secured within the last few weeks include appearances in Morgantown, W. Va.; Tuscaloosa, Ala.; Houston and Galveston, Texas; Norman, Okla.; Independence and Emporia, Kans.; Cincinnati, Ohio; Montclair, N. J.; Danbury, Conn.; Oswego and Rochester, N. Y. Mr. Kibalchich plans a trip to Europe this summer and he expects to bring back additional singers. The tour will start about the middle of next October, and the fall is practically booked up in the South.

Yost Plays Modern Music

Gaylord Yost, violinist, and T. Carl Whitmer, pianist, joined forces again on Sunday afternoon, March 8, and gave their second program of modern music at the home of Mrs. Taylor Allderdice, in Pittsburgh. These artists played the scherzo from sonata, op. 6, by Erich Korngold, and sonatas by Germaine Tailleferre and Darius Milhaud. Messrs Yost and Whitmer will give a third program of music by contemporary composers in April, at which time they will perform works by Medtner, Bartok and Pizzetti.

Liebling Artist-Pupil to Sing with Chaliapin

Devora Nadworney, contralto, has been engaged to sing Bertha in the Barber of Seville in Washington with Chaliapin on April 13.

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ACROSS THE COUNTRY

Athens, Ala.—The Athens College department of fine arts gave a concert on March 2 that was exactly one hour long and presented a number of students as follows: Theodocia Lindsay, Elizabeth Malone, Robbie Cole, Sarah Orman, Louene Gibson, Mabel Ann Farrington, Hazel King, Maynette Mackey, Memorie Gray Holt, Mary Ferrier, Robbie Redus, Mrs. Chas. Beasley, Elsie Cantrelle, Ben Peck, Signa Glasgow, Lucy Binford, and several others.

Boston, Mass. (See letter on another page.)

Buffalo, N. Y. (See letter on another page.)

Chester, Pa.—Katherine Bacon, pianist, was heard in a piano recital on the evening of March 11 in the Masonic Temple. Her program was a difficult one and she played it splendidly.

Chicago, Ill. (See letter on another page.)

Cincinnati, Ohio. (See letter on another page.)

Cleveland, Ohio. (See letter on another page.)

Denver, Col.—The Lamont School of Music, of which Florence Lamont Human is director, has announced that Gregor Cherniavsky is now head of its violin department. The school announcement of this worthy addition contains the following information: "Gregor Cherniavsky was presented by Arthur Oberfelder at the Denver Municipal Auditorium, March 9, before an audience of 8,000, playing the Bach double concerto with his boyhood friend, Efrem Zimbalist, with tremendous success. When Mr. Zimbalist learned that Gregor Cherniavsky was in Denver, he insisted upon this joint appearance—a fine tribute to his friend and to Denver."

Gainesville, Ga.—The Brenau Glee Club, under direction of John Hendricks, gave a delightful program on March 17. Mr. Hendricks is well known in musical circles and under his able management this production was one of unusual interest, consisting of several oriental pantomimes and beautiful musical selections in which Mr. Hendricks took active part.

Greeley, Col.—The Philharmonic Orchestra, J. DeFor-

est Cline, conductor, was heard in concert on March 5 and March 8 in the high school auditorium.

Henderson, Ky.—Several recitals are being planned by Kathleen Hinds' pupils, one of particular interest being that of Grace Davis who has always been warmly appreciated here.

Lewiston, Me.—The new Lewiston-Auburn Symphony Orchestra, organized by R. W. McGibbon, gave its first recital in the City Hall here, with Wilfred Tremblay as conductor and piano soloist. Mayor Brann, in behalf of both Lewiston and Auburn, introduced the new orchestra to a representative audience. This orchestra was formed solely to promote musical interests to both cities and to assist talented young musicians.

Los Angeles, Cal. (See Music on the Pacific Slope.)

Muncie, Ind.—The Matinee Musicale Concert Series was brought to a brilliant close when the Chicago Operatic Trio gave a program at the high school auditorium. Myrna Sharlow, soprano; Forrest Lamont, tenor, and Virgilio Lazzari, bass, attracted a big house which showed its appreciation by hearty and continued applause.

John McCormack was greeted by 4,000 enthusiastic admirers at the new Ball Gymnasium. Through a varied program and many encores, the singer thrilled with his beautiful voice and splendid interpretations. The assisting artist, Lauri Kennedy, cellist, contributed to the enjoyment of the evening. Edwin Schneider was the able accompanist. The local manager was Harry E. Paris.

The Matinee Musicale held a meeting at the Hotel Roberts in which many new members took part. The Polyphonic Element from The Fundamentals of Music by Karl Gherkens was discussed and illustrated by the following members. Lydia Tiricchi, Florence Pettijohn, Mrs. Marshall M. Day, Mrs. Henry Brembeck, pianists; Lulu Hoffman Shick, Golden Heath Wallace, violinists; Helen Knapp Butterfield, Patsy Leitch, sopranos, and the Matinee Musicale Chorus, Mrs. H. H. Cecil, director.

The Junior Matinee Musicale met at the Hotel Roberts, March 11, presenting a program of American composers. Mention should be made of the young students from the Normal School who furnished the special music—Ken Resur, violinist; Meredith Meade, pianist, and Martha Botkin, soprano.

Memphis, Tenn. (See letter on another page.)

Miami, Fla. (See letter on another page.)

Providence, R. I.—The Boston Symphony Orchestra, Serge Koussevitzky conducting, played to a capacity house in Infantry Hall, the soloist being Paul Kochanski, who played Vivaldi's concerto for violin and orchestra in A minor. It was Mr. Kochanski's first appearance here and he received an ovation, responding to a half dozen recalls. Mr. Koussevitzky gave an admirable reading of Glazounov symphony No. 8, heard here for the first time, and other orchestra numbers being Liszt's Tasso, Lamento e Trionfo and Glinka's overture to Russian and Ludmilla.

At the Hayward-Dalton musicale held at Mr. Dalton's residence on Hope Street, Ruth Bernard, pianist of Boston, was heard in recital. Miss Bernard, who played at the Churchill House here last season, deepened the excellent impression and proved herself an admirable pianist.

At the regular musicale of the Chaminade Club, of which Mrs. Prescott Knight is president, a program of Ensemble

Music was enjoyed by a good sized audience, Ruth Tripp acting as hostess.

Raleigh, N. C.—A recital was given in the ballroom of the Hotel Sir Walter, under the auspices of the St. Agnes Guild of Christ Church, introducing James Westley White, the basso-cantante, in a recital of songs. Mr. White was accompanied by Sue Kyle Southwick. He sang an interesting program and was warmly applauded.

San Francisco, Cal. (See Music on the Pacific Slope.)

Seattle, Wash. (See Music on the Pacific Slope.)

Waterbury, Connecticut.—February 22 was marked by two San Carlo opera appearances in Poli's Theater—Faust in the afternoon and Traviata in the evening. The cast of Faust comprised Perle Barti, Armond Sjoivk Cavadore, Giuseppe Interrante, Ada Salori and Yolanda Rinaldi. The cast of Traviata included Tina Paggi, Violetta; Ludovico Tomarchio, Alfred, and Giulio Fregosi as Giorgio.

Another musical event of this day was the singing, in the evening at Buckingham Hall, of Handel's Messiah, by the People's Chorus. This aggregation, directed by G. Loring Burwell, coming from Waterbury, Watertown and Thomaston, was recently formed for the purpose of studying good music and is open to all who can sing and will attend rehearsals. The soloists were May Bradley Kelsey, soprano; Cora Yager Foster, contralto; John Dowd, tenor, and Charles W. Platt, bass. Tinsley's Orchestra accompanied the chorus, Maurice Kauffman being the concert master. The chorus numbers some 125 and is well balanced, the bass section being especially fortunate.

Irene Peckham, the child pianist, gave a recital in Mattatuck Hall recently, under the management of Isaac B. Clark.

Laeta Hartley, concert pianist, is giving a series of talks on music, illustrating them with selections from different composers.

Three lecture-recitals were given under the auspices of the Mattatuck Historical Society on Friday evening in February and March by Herbert Dittler, violinist, and Mary Elsie Dittler, pianist, of New York City, in Mattatuck Hall.

The pupils of Mrs. Bert L. Fulton gave a song recital on March 16, in American Legion Hall, which was well attended and greatly enjoyed. They were assisted by Jack Fulton, flautist.

The pupils of Ethel Ziglatzki recently took part in a musical program given at the First Baptist Church, Waterbury.

Youngstown, Ohio.—In the appearance of the American Glee Club, March 18, at Hotel Ohio, Rhys Morgan, the Welsh tenor, was a noted addition to a group of artists who have been heard by Youngstown this season. Mr. Morgan sang four groups which were received with vigorous applause. Stewart Wills accompanied Mr. Morgan and also played solo numbers. In the Glee Club were fifty voices and its ensemble offerings were well received.

Zanesville, Ohio.—Memorial Hall was crowded and scores turned away, March 17, at a concert given by the Cleveland Orchestra, which made its first appearance here. Arthur Sheppard conducted and added comments on the music presented. The orchestra was brought to Zanesville by the Eaton Drone Memorial Fund and, in keeping with the provisions of this endowment, no admittance fee was charged.

Chamber Music Society Has Large Repertory

The repertory of the Chamber Music Society of San Francisco is an extensive one, but nevertheless Louis Persinger and his associates always lend a ready ear to the worth-while newer things. In fact, many works now familiar in the chamber music field have received their premiere American performance at the hands of this organization. Among these are string quartets by Milhaud, Le Guillard, Brescia, Jacobi, Elkus and Gardner, the second piano quintet of Dohnanyi, which was given with the composer at the piano, the quintets for flute and strings by Mrs. H. H. A. Beach, Brescia and Foote (all written for the Chamber Music Society of San Francisco) and Brandts-Buys; flute trios of Goossens and Reger; Fantaisie Japonaise of Lutz, and many others not so well known. Mr. Persinger always sets aside a portion of the summer rehearsal period for the consideration of American manuscripts. Besides the American composers in the above list, works of Sowerby, Mason, Ayres and Reiser have been performed. Mr. Persinger believes that an American organization should perform the worth-while works of American composers.

Dunning Teachers Meet

The regular monthly meeting of the New York Association of Dunning Music Teachers was held March 8 at the home of Mrs. Frank Cheesman, Brooklyn. The next meeting will be held at the studio of Virginia Ryan, 940 Park avenue, New York, April 19.

Vreeland to Sing with Apollo Club

Jeannette Vreeland will be soloist with the St. Louis Apollo Club on April 14 in St. Louis. From St. Louis, the popular soprano goes to Cincinnati, where she is appearing with the Cincinnati Orpheus Club on April 16.

Diaz at Rotary Club

Rafael Diaz was the guest of honor at the Rotary Club luncheon on March 26.

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MEMPHIS ENTHUSIASTIC OVER CHICAGO OPERA
 Four Operas Offered With Success—Minneapolis Symphony Presented by Beethoven Club—Symphony Gives Second Concert—Jeritza Makes First Appearance—Notes

Memphis, Tenn., March 17.—The new Municipal Auditorium was completely filled during the four performances of the Chicago Civic Opera last week with representative audiences, including the social, civic, artistic and industrial life of this city and the tri-states. It was an auspicious occasion, and gratifying to the members of the guarantors' committee, which is composed of about 250 prominent business men who have been instrumental in bringing the Chicago organization to Memphis. The operas given were Mefistofele with Chaliapin, Edith Mason and Charles Hackett in the principal roles; La Gioconda, with Rosa Raisa, Rimini and Lenska, both under Polacco's direction; Thais, with Mary Garden, Cotreuil, Perini and Mojica, Moranzoni directing; Tannhäuser, with Forrai, Kipnis, Lamont, Schwarz, Van Gordon and Gladys Swarthout, Henry G. Weber, the young American, conducting. Too much praise cannot be given the Memphis Civic Music League, and especially E. R. Barrow, secretary and manager for his untiring efforts to make this event a success. It goes without saying that the Chicago Opera will be heard again in Memphis next season.

BEETHOVEN CLUB PRESENTS MINNEAPOLIS SYMPHONY
 As the second attraction of the Beethoven Club Concert Series, the presentation of the Minneapolis Symphony Orchestra in two performances, in the Concert Hall of the Municipal Auditorium, was an exceptional offering. It was the first appearance here of Henri Verbrugghen and much interest was centered in his coming. That he is a conductor of great worth was proven in the results he obtained from his orchestra.

The matinee program was arranged especially for children and included some of the numbers to be used in the memory contest. An interesting feature was the playing of Gustave Tintot, young violinist.

The selections for the evening contained the Beethoven symphony, No. 2, performed with fine understanding, and Schubert's March Militaire, given as an encore. Ernest Schelling's A Victory Ball was an interesting novelty. The Mountain Village, Ippolitoff-Ivanoff, with viola solo by Paul Lemay, and horn solo by Joseph Chabr, was new to Memphians and much enjoyed. Two Wagnerian numbers closed one of the most delightful concerts heard here this season.

SYMPHONY'S SECOND CONCERT
 The second concert of the Memphis Symphony Orchestra, under the able direction of Joseph Henkel, featured a popular program at the Auditorium. The orchestra was organized five years ago and the splendid results obtained by the conductor, sixty Memphis musicians and Dr. A. B. Williams, who gives generously of his time and interest, was a revelation to Memphians. The program opened with the grand march from The Prophet, by Meyerbeer, followed by selections from Romberg's Blossom Time. The Peer Gynt suite, Grieg, was given a fine reading. The Evolution of Dixie proved attractive and unique. The soloists were Mrs. D. L. Griffith, soprano, and Tom Gooding, saxophonist, formerly with Sousa's Band.

The orchestra has been under the direction of the music committee of the Chamber of Commerce but has grown to such proportions that an organization, to be called The Symphony Orchestra Association, has been formed, with Mrs. M. E. Finch as president. A strong board of directors will guide the destiny of the orchestra. Many plans are in the making and the orchestra will be put on a sound basis.

MARIA JERITZA
 A large and enthusiastic audience greeted Maria Jeritza when she made her first appearance in Memphis, under the auspices of the Cortese Brothers as the third attraction of their artist course. Mme. Jeritza is everything she was heralded to be, exciting the audience to an unusual reception, enthusiasm increasing after each number. She revealed a voice of beauty and power which brought forth clamorous applause. The assisting artists were Maximilian Rose, violinist, and Emil Polak, pianist, who gave two groups.

NOTES
 Following the opera Mefistofele a delightful reception was given by Mr. and Mrs. W. E. Hyde, honoring the young American conductor, Henry Weber, and his charming mother. Other guests entertained by Mr. and Mrs. Hyde were Mme. Forrai and Mr. Moranzoni.

Following the opera La Gioconda Mr. and Mrs. David Lee entertained Henry Weber and several others of the opera company in the home of their mother, Mrs. W. E. Hyde.

The evening musicales in the Beethoven Club Home every month are much enjoyed. Mrs. Louis Leroy, general chairman, and Mrs. W. A. Bickford, monthly chairman, have arranged attractive programs with some of the best local talent. Mrs. Nathan Goff, pianist, appeared recently. Others deserving mention were Mmes. G. P. Wilson and J. Emmett Gleaves, whose lovely contralto and soprano voices were much admired; also Beatrice Garrison, lyric soprano, and Mary Alice Graves, pianist. Mmes. L. Y. Mason, Frank Sturm and W. E. McLean were the efficient accompanists.

The Beethoven Club, Mrs. J. F. Hill, president, is perfecting plans for a membership campaign in April when a goal of 2,000 members will be the aim.

Adolph Steutermann, organist of Calvary Church, is giving a series of Lenten recitals on Sunday afternoons. Louise Bowen, soprano, was a recent soloist.

The music committee of the Nineteenth Century Club, Mrs. J. T. Willingham chairman, assisted by Mmes. G. T. Fitzhugh, Robert E. Lee and A. Denny DuBose, arranged a series of lecture recitals on the four operas given by the Chicago Opera Company in the Auditorium. Gustav d'Usseaux gave the lectures, followed by arias from the operas. Soloists were Mmes. Charles Watson, soprano; Guston T. Fitzhugh, soprano, and Richard Martin, baritone; Mmes. Arthur Bower and Karl Ashton, accompanists. Paolo Grosso, violinist, also assisted Fausto Gaitan at the piano.

An attractive musicale-tea was given by Louise Bowen at the Hotel Claridge. Over 100 were present and enjoyed a program given by Katherine Scherer Jones, soprano; Longstreet Heiskell, contralto; Mary Wynne, soprano; Heber Moss, tenor, and Richard Martin, baritone.

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Florence Macbeth Also Pleases—McCormack Sings to
Capacity Audience—Notes

Miami, Fla., March 10.—On the evening of March 2, a large audience was charmed with the exquisite playing of Guiomar Novaes, the Brazilian pianist, when she appeared at the White Temple as one of the many splendid artists on the Philpitt Artist Course.

FLORENCE MACBETH

A few evenings later another artist delighted Miamians—Florence Macbeth, soprano of the Chicago Civic Opera Company, whose artistic singing was a rare treat.

JOHN MCCORMACK

A crowning event of the season came when an audience of 2,000 (with many clamoring for admittance) was held spellbound by John McCormack at the White Temple. Before another season Miami hopes to have an auditorium large enough to accommodate all who desire to attend. Mr. McCormack's concert was a triumph and it is hoped that he will sing here again soon. Lauri Kennedy, cellist, and Edwin Schneider, accompanist, were both much appreciated.

NOTES

Pinafore was well given by local talent at the School Auditorium recently. Bertha Foster was musical director and Genevieve D. Hayes, dramatic coach. Those taking part were Mrs. John W. Graham, Mrs. Walton Arrington, Irma Taylor, Robert Louis Zall, Alfred Betts, Dick Durham and Frederic Waelder.

A French program was given by the Miami Music Club February 27, with some of Miami's best musicians taking part. Adelaide Clark sang delightfully. Other attractions were piano numbers by Edna Burnside and Ethel Hadley; songs by Carl W. Winkler, basso, and selections by the Kaufmann Trio—Elma Kaufmann, violinist; Celia Kaufmann, pianist, and Helen Kaufmann Chalmers, cellist. Following the program a luncheon was given, honoring Ella May Smith, club woman and musician of Columbus, Ohio, who was a speaker at the meeting and guest of the Music Club.

Another event by the Music Club recently was a Musicales-Tea, given at the home of Mrs. Locke T. Highleyman, complimentary to the Swedish composer, Count Wachtmeister, and the French cellist, Louis Revel. An excellent program was given by Eda Keary Liddle, violinist; Dorothy Stearns Mayer, Mrs. John Livingston, Rachel Jane Hamilton and Mrs. John Seybald, singers; Locke T. Highleyman, Bertha Foster, pianists, and the honor guests.

The "Y" Singers Concert, under direction of H. W. Owens, was an artistic success. A capacity audience enjoyed this excellent chorus of male voices. Eleanor Clark pianist, and Gertrude Talbot Baker, organist, accompanied.

The Student Music Club had for its subject at the last meeting, Scotch Music, ably handled by Mrs. James A. Bisset, who also sang several Scotch songs. June Johnson, Estelle Ingram, Mrs. S. Le Roy Smith, Anton Ludwig and Carolina Schwarzkopf participated. The guest artist was Audrey Hall. At the age of twelve she plays with ease an extensive repertoire.

A benefit concert was given by the Girls' Friendly Society at the School Auditorium. Bertha Foster was in charge.

The annual concert for the G. A. R. given by the Women's Relief Corps, was a real success. Mrs. S. LeRoy Smith was in charge.

Mana-Zucca presented her pupils in recital at the Conservatory recently, when an interesting program was given by Ruth Frishie, Alicia Hardtner and Frances Shelton.

Mazica Hall, the lovely new home of Mana-Zucca, was the scene of an Art Exhibit last week when Dewing Woodwards paintings were exhibited to a number of friends. Miss Foster received with Mana-Zucca.

John Philip Sousa, with his wife and family, have been stopping at the Royal Palm Hotel.

Arthur Pryor and his band are playing their season in Miami under the Palms in Royal Palm Park.

S. LeR. S.

Charlton Artists for 1925-26

The Loudon Charlton list of artists for 1925-26 includes the following names: Sopranos—Ethyl Hayden, Luella Melius, Anne Roselle, Helen Stanley; contraltos—Marie Morrissey, Emma Roberts; tenors—Edward Molitore, Lambert Murphy; baritone—Edgar Schofield; pianists—Alexander Borovsky, Maria Carreras, Alfredo Casella, Shura Cherkassky, Oliver Denton, Ernest Hutcheson; violinists—Georges Enesco, Samuel Gardner, Sylvia Lent, Juan Manen; cellists—Maurice Dambois. The Flonzaley Quartet will enter its nineteenth American season under this management. Of the special attractions, the Charlton office is booking Edgar Schofield, baritone, and Mildred Dilling, harpist, in several joint concerts, and the American Grand Opera Trio, comprising Helen Stanley, Paul Althouse, and Arthur Middleton—the two last named artists by arrangement with Haensel & Jones.

Cadman in the Limelight

Charles Wakefield Cadman, always associated with things American, is considerably before the public these days. His week's appearance at the Capitol Theater created no little interest, and again brought many of his lovely numbers before the discriminating audiences. Additional evidence of his popularity comes with the information that an evening was recently dedicated to his music and broadcasted from the radio station KLX, Oakland, Cal. (Tribune station). The unique part of the program was a presentation of Cadman's opera, Shanewis, with a chorus of twenty voices, this being the seventh opera to be broadcasted from KLX. Preceding the opera some of Mr. Cadman's best known songs were sung, including The Doe Skin Blanket, God Smiled Upon the Desert, Dream Tryst, Love Like the Dawn Came Stealing, and From the Land of the Sky-blue Water.

Church Position for Garrigue Artist

Virginia Fenwick, dramatic soprano, who made her New York debut last May in a concert given by Esperanza Garrigue to bring out three young singers, has been engaged as soprano soloist of St. John's M. E. Church of New Rochelle, N. Y. Miss Fenwick takes the place left vacant by Clytie Hine, who was engaged by William Wade Hinshaw

for one of his opera companies. Miss Fenwick was unanimously chosen soloist by the five committee men, and it is said to be the first time in the musical history of that church that all of the committeemen agreed at once upon a choice. Miss Fenwick is an artist pupil of Esperanza Garrigue.

Louise Hunter's Concert Dates

Louise Hunter has been filling a number of important concert dates in addition to her appearances at the Metropolitan. On November 2 she sang at the home of Dr. Stouts, with Ellis Hammann, at Devon, outside of Philadelphia; December 12, with the Mundell Choral Club at the Brooklyn Academy of Music; December 16, at Richmond Hill, N. Y.; February 13, for the Verdi Club, New York.

Miss Hunter recently sang at the Customs Dinner at the Hotel Commodore and at a concert for the blind at the Piccadilly Theater, New York. On January 20, she also sang at the William H. Childs concert and was heard, too, at the Masonic banquet at the Hotel McAlpin, New York. In the near future Miss Hunter will sing at Atlantic City.

Harris Songs Dedicated to Ethyl Hayden

For her Carnegie Hall recital on April 20, Ethyl Hayden has included on her program two new songs by Edward Harris which the composer has dedicated to her and which will have their first performance on this occasion. Mr. Harris has gone to Shakespeare for his settings, taking the Fairy Lullaby from Midsummer Night's Dream and The Cynical Cuckoo from Love's Labor Lost. The other American composers on Miss Hayden's program are David Guion with At the Cry of the First Bird, Deems Taylor with The Messenger, and Maurice Besly with Time, You Old Gipsy Man.

Szigeti Giving Concerto Programs

Joseph Szigeti, who is to make his American tour next season under the direction of Concert Management Arthur Judson, has been giving concerto programs abroad. In Warsaw and Budapest he played the Beethoven, Brahms and Prokofieff concertos, in Rome, the Beethoven and Lalo Symphonie Espagnole, and in Moscow a Mozart concerto, the Mendelssohn and Prokofieff concertos.

Morrissey to Sing in New York Next Season

Marie Morrissey will return to the New York concert stage next season in a recital program in Aeolian Hall, Sunday afternoon, October 18. Her Chicago recital is scheduled for November 8 at the Studebaker. Miss Morrissey, who is a Brunswick artist, has a large and appreciative public for her records, of which the two outstanding favorites at present are Just a-Wearyin' for You and The Rosary.

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"Pop" Concert Presents Linden as Soloist — Attractive
Symphony Program Rendered—Cortot, De Reszke
Singers and Mildred Dilling, Whiteman's
Orchestra and Pavlowa Appear—Notes

San Francisco, Cal., March 8.—Every available inch of space was filled in the Casino Theater on February 22 and again in the New Columbia Theater on March 1, when the Negro tenor, Roland Hayes, gave his first recitals here under the direction of The Elwyn Concert Bureau. Mr. Hayes fairly electrified his hearers. He combined with a voice of exquisite texture, splendid diction, excellent vocal control and natural interpretation instinct. The inner spirit of the Spiritual was revealed, for Mr. Hayes sang them with such simplicity and tenderness as to enhance their characteristic human appeal. The audience was aroused to the highest pitch of enthusiasm and Mr. Hayes' encores would have made another complete program. William Lawrence, who assisted at the piano, proved equally as fine an accompanist as Mr. Hayes is a singer.

CORTOT RECEIVES OVATION

A beautiful and interesting recital of piano music was that given by Alfred Cortot on February 22 in the New Columbia Theater, under the management of Selby C. Oppenheimer. He played with impeccable taste, loveliness of tone, subtlety of style and poetical eloquence. The audience was enthusiastic and, despite Mr. Cortot's generosity with extra numbers, refused to leave until the pianist appeared before them ready for the street and the lights throughout the auditorium were lowered.

DE RESZKE SINGERS AND MILDRED DILLING

Subscribers to Alice Seckels' Matinee Musicales were pleasantly entertained by Hardesty Johnson, Floyd Townsley, Erwyn Mutch and Sigurd Nelson, better known as The De Reszke Singers, and Mildred Dilling, harpist, when these fine artists appeared on February 23.

WHITEMAN AND HIS ORCHESTRA

A large and varied audience attended the first of a series of five concerts which Paul Whiteman and his Orchestra gave in Scottish Rite Hall, under the local management of Selby C. Oppenheimer. This particular event took place on the evening of February 27. It was Mr. Whiteman's first appearance here in six years and he was greeted by a storm of applause at his entrance and after every selection. The music, especially George Gershwin's Rhapsody in Blue, wherein Harry Perrella, pianist, appeared as soloist, proved melodious and interesting.

ANTHONY LINDEN AT "POP" CONCERT

At the "Pop" concert of the San Francisco Symphony Orchestra, given on March 1, under the direction of Alfred Hertz, Anthony Linden, principal flutist in the organization, appeared as soloist and played the concertino in D major of Chaminade. The purely orchestral portion of the program contained as the feature number, Dohanyi's suite, op. 19; four old Flemish folk songs arranged and orchestrated by Arthur de Greef; Valse Triste, Sibelius; Menuet, Boccherini, and Polonaise in D major, Liszt.

PAVLOWA DELIGHTS

From March 2 until March 7, Anna Pavlowa and her Ballet Russe appeared at the Curran Theater under the management of Selby C. Oppenheimer. Mme. Pavlowa offered her new ballet, Don Quixote, three times, introducing it on the opening night.

HERTZ CONDUCTS STRAVINSKY SCORE

Alfred Hertz and the San Francisco Symphony Orchestra provided for the tenth pair of concerts an attractive musical menu, practically the entire contents constituting novelties heretofore unheard here. Opening with the Antique Dances for the Lute (Respighi), followed by the Chaconne (Bach-Steinberg), the audience listened with great delight to Haydn's concerto for harpsichord and orchestra which introduced Lewis Richards as the soloist. Mr. Richards

possesses a keen sense of rhythm, plays with skill and produces from his instrument tones of exquisite prismatic tints. Both Mr. Richards and Mr. Hertz were recalled again and again. The only familiar work was Stravinsky's suite, the Fire Bird, wherein Mr. Hertz showed himself at his best, reading with his habitual warmth and insight. Mr. Hertz and his orchestra played this music with great technical finish, especially the berceuse and finale which evoked well deserved applause.

NOTES

In spite of being compelled to devote almost entire attention to the preliminary plans for the Master School of Musical Arts of California, of which she is the manager and which opens here in May, Alice Seckels, local impresaria, presented three artists during this past week. These musicians, who are making San Francisco their headquarters, were Katherine Vander Roest, pianist; Bertha Weber, composer-pianist, assisted by Elizabeth Fuller, interpreter, and Noah Steinberg, pianist.

The seventeenth birthday of the Pacific Musical Society was celebrated in the gold ballroom of the Fairmont Hotel on February 26, with a charming concert production of Mozart's Marriage of Figaro, under the direction of George von Hagel. Mrs. Frederick Crowe is president of the society.

The last of Ida G. Scott's fortnightly concerts for this season took place on March 2 at the Hotel St. Francis, when a miscellaneous program of modern compositions was interpreted by Ada Clement, pianist; Lajos Fenster, violinist; Lawrence Strauss, tenor, and Elizabeth Alexander, accompanist for Mr. Strauss.

The Roman Choir, which was heard here several weeks ago, gave another program of a similar nature in the Civic Auditorium on the afternoon of March 8, under the direction of Frank W. Healy. Cavalier Angelo Negri, the director, is deserving of special praise for the splendid manner in which he has trained this chorus and for the production of a polished and well-balanced performance.

Mr. and Mrs. Selby C. Oppenheimer entertained a number of friends in their box at the opening performance of Mme. Pavlowa, among whom were Amelita Galli-Curci and her husband, Homer Samuels, who spent a day or two in this city; Jack Salter, of New York; L. E. Behymer, concert manager of Los Angeles, and Belle Oppenheimer. It was under the direction of Selby C. Oppenheimer that Mme. Galli-Curci appeared here last season.

Manager Selby C. Oppenheimer announces that Louis Graveure, baritone and pedagogue, will hold his third masterclass in San Francisco this summer, beginning on July 27 and continuing for a period of five weeks.

Mrs. Alfred Hertz has returned after a three months' trip to Europe.

Hilda Goldberg, pianist and pupil of Allan Bier, made her formal entry into the local musical world by giving a recital on February 25, in which she created a favorable impression.

On March 5, in the ballroom of the Hotel Fairmont, the San Francisco Musical Club held its first meeting for March. The members who rendered an excellent program were Eva G. Atkinson, Mrs. Charles Camm, Edna Horan, Mrs. J. Reginald MacKay, Mrs. Horatio F. Stoll, assisted by Jean Allen.

The Joseph George Jacobson piano class held its monthly recital on February 13 at the Baldwin Studios. The hall was packed to overflowing, and an interesting program was rendered.

Irene McElroy, contralto, pupil of Helen C. Heath, sang recently over KPO.

The Arrillaga Musical College presented Charlotte Bracken Smith, soprano, in recital on March 6. Victor C. Ecklin, pianist, was the assisting artist, and George Edwards played Miss Smith's accompaniments.

Gaetano Merola, director-general of the San Francisco Opera Association, who recently returned from Europe, was guest of honor at the last meeting of the Musicians' Club.

Fritz Lewin, accomplished piano pupil of Maud Wellendorff, gave a recital at Sorosis Club Ball recently with exceptional success.

Sigmund Anker, violin pedagogue, presented one of his prodigy pupils, Israel Rosenbaum, ten years of age, in recital. The boy has genuine talent and played in splendid style, assisted by Stella Raymond Vought, soprano, and Evelyn Biebesheimer, pianist.

Vera Adelstein and Rebecca Nacht, pupils of Joseph George Jacobson, gave an hour of music before the American College Society at the clubrooms and received many compliments for their clever performance.

Bruce Cameron, tenor, gave an enjoyable studio recital at which a number of his advanced pupils appeared.

Eloise Baylor Martin, soprano, has joined San Francisco's musical colony and is a welcome addition. Mrs. Martin, the possessor of a lovely lyric voice, has appeared with success in Germany both in opera and concert.

Stella Raymond Vought has been singing with unusual success, one of her most recent engagements being with the San Carlo Opera Company when she appeared as Anina in Traviata.

Nellie Laura Walker, soprano, returned to San Francisco after an absence of five years in New York where she studied with Yeatman Griffith, and appeared in a number of concerts. C. H. A.

SEATTLE HEARS MAIER AND
PATTISON FOR FIRST TIME

Spargur String Quartet Concludes Season—Pavlowa Makes
Four Appearances—De Reszke Singers and Mildred
Dilling Warmly Received—Other News

Seattle, Wash., March 4.—Rachmaninoff was heard on February 19, under the auspices of the Ladies Musical Club. It was an added feature of the club season this year and, as is always the case with the Ladies Musical Club concerts, was an unqualified success.

MAIER AND PATTISON

Guy Maier and Lee Pattison made their initial appearance in Seattle the evening of February 11, under the auspices of the Women's Federation of the University of Washington. The dynamic rhythmic effects which characterized their program completely captivated the audience, and already promise is made of a return engagement next season. The concert was the second of a series being given at Meany Hall.

SPARGUR STRING QUARTET

The final appearance of this season of the Spargur String Quartet was February 24 at the Spanish ballroom of the New Olympic Hotel. The reception which the Spargurs received amounted to nothing short of an ovation and they responded to many encores. A new series of concerts is announced for next season in addition to the many they will give throughout the northwest in other cities.

PAVLOWA

Pavlowa, with her large ballet and excellent orchestra, played four engagements in the Metropolitan the week of February 19. All Seattle greeted her with enthusiasm.

DE RESZKE SINGERS—MILDRED DILLING

A unique program was given March 3 by the De Reszke Singers and Mildred Dilling, harpist. The De Reszke group was greeted with tumultuous applause which grew more and more enthusiastic. Mildred Dilling made a deep and lasting impression with her beautiful harp interpretations. This concert was sponsored by the Women's Federation of the University of Washington.

NOTES

Under the direction of Graham Morgan, Handel's oratorio, Samson, was presented at the First Presbyterian Church, February 25, by the Ladies' Lyric Club and the Men's Amphion Society. Mr. Morgan was able to get gratifying musical effect and volume from the choruses, Arville Belstad, pianist, and Dr. Franklin Sawyer, organist, were accompanists. The soloists were Esther M. Pierce, soprano; Amy Newton Adams, contralto; Eugene W. Rice, tenor; Daniel O'Brien, tenor; Elmer Eckart, basso, and W. H. Gerad, basso, the last two doing particularly excellent work. A capacity house expressed its sincere approval not only of the excellent singing, but of the cause to which the proceeds will be devoted—the purchase of a great organ to be installed in Meany Hall and to belong to the University of Washington.

The Seattle Orchestral Society gave an interesting concert, March 2, in the New Chamber of Commerce Auditorium. Under the capable baton of Francis J. Armstrong, this organization gave a splendid performance. Ernest Jaskowsky, talented young violinist and student of Mr. Armstrong, played in fine style, with technic and rhythmic

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feeling. Mr. Jaskowsky is also concert master of the orchestra. Vasily Gramakowsky, Russian baritone, was the assisting artist, with Corynn Kiehl at the piano.

The third concert of the Seattle Musical Art Society's Morning Musicales took place February 18 in the auditorium of the University Club. The program was given by the Davenport-Engberg String Quartet, a newly organized ensemble which is expected to become an institution of the city. The members of the quartet are Mme. Davenport-Engberg, violin; Maurice Le Plat, violin; Victor Tolpegin, viola, and Gordon Hartshorn, cello, while Walter Nash was the assisting cello in the Schubert Quintet, op. 163.

February 13, Vesta Muth, Seattle's promising young pianist, was presented in recital at the Olympic Hotel Italian Room. Miss Muth is attracting wide attention throughout the state for the excellence of her interpretations and is from the artist class of Harry Krinke. Several compositions by Adelaina Appleton, a local composer, were included in her program. Miss Muth was given a reception worthy of any artist.

Frederic Dixon, American pianist, was heard in a benefit concert at the First Christian Church on February 13, assisted by Mrs. Russel F. Thrapp (his sister) soprano, and Carl Horn, violinist, and was accorded a warm reception.

An all American composers' concert was given by the honorary men's musical fraternity at the University, Phi Mu Alpha, on February 15. Among those heard were Jean Kantner, baritone; Verner Delaney, tenor; Charles Hamm, tenor; Edward McKenzie, violinist, and George Bailey, the blind pianist.

Peter Meremblum, newly engaged head of the violin department of the Cornish School, is giving several concerts throughout the West. Mr. Meremblum has created a stir in Seattle musical circles since his arrival here.

An interesting musical program was given February 15 at the Wilsonian, by violin students of Francis J. Armstrong and voice pupils of Kuria Strong.

Louise Van Ogle has returned from a three weeks' lecture trip in California and gave her fascinating lecture on Mona Lisa at the Cornish Little Theater, March 3, under the auspices of the Smith College Club.

A true Welsh Singing Fest was given St. David's Day by a gathering from all parts of the country of the Welsh. Only those who have heard the Welsh sing can appreciate what a gala time was had and how much pleasure can be derived from singing.

The Orpheon Society, under the direction of Edwin Fairbourn, made its initial appearance February 18, in the new Chamber of Commerce Auditorium. It is an entirely women's organization and is striving to present fine music to the public. In this concert they were assisted by Robert Norton, baritone; Ruby Ohman, soprano, and Mrs. R. D. Callahan, accompanist.

The Seattle Madrigal Society, under the direction of Thirza Cawsey, gave an excellent concert on February 17.

The Cornish School has announced a series of concerts to be given by the members of the faculty during the remainder of the season in the Cornish Little Theater, and in at least four of the neighboring cities. J. H.

LOS ANGELES SYMPHONY PRESENTS ALFRED CORTOT

San Carlo Company Concludes Visit—First Experimental Concert Takes Place—Oratorio Society Gives Verdi's Requiem—Local News

Los Angeles, Cal., March 8.—Alfred Cortot, pianist, was soloist with the Symphony Orchestra at the Philharmonic Auditorium the afternoon and night of February 27 and 28, the opera giving way to this regular date. He played Beethoven's Emperor concerto. This work showed the artist's skill to advantage and was enthusiastically received. The orchestra opened with Beethoven's Egmont overture, followed by Debussy's Sea Sketches, played here for the first time. Weber's overture to Oberon was the final number, so satisfactorily played that the audience left the hall reluctantly, still applauding.

SAN CARLO COMPANY
On the night of February 27, the San Carlo Opera Company gave Cavalleria Rusticana and Pagliacci. Bianca Saroya as Santuzza gave a good performance. Manuel Salazar also pleased.

George Cehanovsky as Silvio in Pagliacci, Mary Kent as Lola, and Gilda Mercade as Mama Lucia were very satisfactory. Anne Roselle as Nedda, with Basiola and Tommasini, carried off the honors.

CARMEN
The night of February 28, Alice Gentle as Carmen attracted a full house and also at the same opera March 3. Manuel Salazar was Don José, and Josephine Lucchese, Micaela. They gave an adequate performance.

LA BOHEME
March 2, La Boheme was the offering, with Anne Roselle as Mimi and Filene Falco, Musetta. Onofrei was Rodolfo; Valle, Marcel; Cehanovsky, Schunard, and Di Biasi, Collins. The cast maintained a high degree of excellence throughout.

OTHER PERFORMANCES
The stars of Tales of Hoffman, given at the Wednesday matinee, were Josephine Lucchese and Onofrei. Aida was cast for Wednesday evening, the second time sung. March 5, Josephine Lucchese scored again in Lucia. Basiola and Salazar did particularly well and were enthusiastically received. Wednesday evening was given the comparative novelty, Andrea Chenier, skillfully conducted by Maestro Guerrieri. All parts were so well taken that it is difficult to discriminate in commendation. Madame Butterfly was repeated at the Saturday matinee and Il Trovatore finished one of the most successful operatic seasons that the San Carlo Company has had here.

FIRST EXPERIMENTAL CONCERT
The first of three experimental concerts in the big stadium, the Coliseum, in Exposition Park, which seats 85,000, was given the afternoon of March 1 by the Philharmonic Orchestra. About 10,000 attended. The managers were much encouraged by the size of the crowd. The program included Meyerbeer's Coronation March from The Prophet; Sibelius' tone poem, Finlandia; Saint-Saëns' Bacchanale from Samson and Dalilah; Wagner's overture, Rienzi; the

Prize Song from Die Meistersinger and the prelude to Act III. of Lohengrin, with Tchaikowsky's March Slave as the closing number.

ORATORIO SOCIETY ENJOYED
The Los Angeles Oratorio Society gave Verdi's Requiem at the Philharmonic, March 1, John Smallman conducting, soloists being Monnie Hayes Hastings, soprano; Harold Proctor, tenor; Clemence Gifford Johnson, contralto, and W. R. Guiberson, basso. B. L. H.

Dadmun on Pacific Coast
Royal Dadmun, baritone, who is now on his third consecutive tour of the Pacific Coast, is again meeting with extraordinary successes there. The Modesto Herald of March 4, commenting on his concert there says: "We do not wonder at his popularity as a Victor artist, as such remarkable versatility is scarcely to be found on a concert platform." Upon his return from his present tour, Mr. Dadmun will give a recital in Aeolian Hall on the evening of April 28.

Another Nichavo Enthusiast
Bernice Mershon is another artist who is most enthusiastic about Nichavo, by Mana-Zucca. She writes: "I believe I know good music, and to my mind Nichavo is the best song of the day and will live indefinitely."

New Buzzi-Peccia Compositions
Carl Fischer and Company will shortly publish three new Buzzi-Peccia compositions—London Bridge Is Falling Down, If You Love Me, Tell Me So, and Sweet Yesterday.

Arden to Visit Coast Next Season
Cecil Arden, of the Metropolitan Opera, has been engaged by Arthur M. Oberfelder for a series of recitals next season on the Pacific Coast.

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MILAN

(Continued from page 5)

Franci, as Cristiano, added another happy role to his already large repertory. The role affords him many opportunities to display his beautiful and extensive vocal organ. His interpretation as the captain of the Cavalieri of Ekebu was of special interest. Autori, as Sintram, the father of Anna, gives a classic interpretation of this difficult role both artistically and vocally. Special mention is due to Cesare Baromoe (Chase Sikes) and Carlo Walter in their two bass roles as heads of the Cavalieri. Miss Lanza as the mother of Anna and Miss Mannarini as the innkeeper did credit to their respective roles. The remainder of the artists were well cast and all did creditable work. Vittore Veneziani, chorus master, deserves great praise; his chorus was perfection. Forzano, stage director, and Caramba director of electric effects, also deserve much praise for their untiring efforts. Giovanni and Percile Ansaldo obtained a wonderful effect with their machinery of the forge in the last act. The costumes were beautiful and picturesque. The scenery by Giovanni Grandi was realistic and magnificent.

HAROLD LINDAU'S LA SCALA DEBUT

March 8, Aida was given, with the sensational triumph of the Swedish-American tenor, Harold Lindau, who finally made his first appearance at La Scala as Rhadames (owing to the illness of both Pertile and Picaluga, who have been singing the role.) It will be remembered he was to have opened the season at La Scala last season in this role, but was prevented doing so through illness. He has been singing throughout Europe for the past year with great success and lately filled a most successful engagement at the Royal Teatro of Parma, of which a report has already been published in these columns. He appeared without a rehearsal, as he was engaged at the last moment. The house was sold out as is usual for the Sunday matinee. Lindau's triumph was immediate. After his Celeste Aida the house broke into spontaneous and enthusiastic applause with many shouts

of bravo. He was in splendid voice and sang with freedom throughout the opera. His personality is very impressive and he looked a real hero in the Triumph scene. In the Nile scene, after the close of the duet with Aida, there was a burst of applause in open scene. At the end of the act his surrender to the high priest was met with a demonstration rarely heard. His duet with Amneris in the judgment scene was most impressive and in the last scene of the tomb he sang with much feeling and beauty of tone. He was recalled numerous times with maestro and artists after each act. He sang a second performance on March 10. After the Aida performances are finished at La Scala, Lindau leaves for Germany to fill a two months' tour of operatic engagements throughout that country.

THE DEATH OF LUSARDI

The death of Comm. Giuseppe Lusardi, at his home in Milan on March 3, after a brief illness of influenza, which developed later into pneumonia, will make a great difference to many of the important lyric artists. His was the largest Italian theatrical agency. He represented more than six hundred artists, many Americans, and many famous celebrities. He placed most of the artists at La Scala, the Metropolitan, Chicago, Buenos Aires, Monte Carlo, and all the important opera companies of the world. He was also the publisher of Il Corriere di Milano, a publication devoted to the lyric artists. He was also impresario of many important theaters throughout Italy, where he employed most of the artists under his control. At his funeral, held March 5, there were many prominent artists and theatrical agents. The house of Sanzogni was represented by Comm. Piero Ostali; the firm of Ricordi, by Comm. Clausetti, the Ente Autonomo di La Scala, by Comm. Scandiani. His business associates, Sig. Egisto Tromben (who is editor of Il Corriere di Milano), Antonio Ferroni (his partner) and many intimate and business friends were in attendance. In the funeral procession were about twenty open carriages filled with floral pieces, more than sixty in number, sent by the management of the different opera houses in all parts of the world,

including the Metropolitan and Chicago companies. He leaves a widow and a daughter, who is the wife of Maestro Ferrante Mecenate. ANTONIO BASSI.

Fine Concerts at Chalfonte-Haddon Hall

The concerts given in the Vernon Room of the Chalfonte-Haddon Hall, Atlantic City, N. J., are among the best known of their kind in the country. In fact, people coming from all over the globe who stop at this famous resort attend these musicales. There was such a large audience present for the program given on March 21, that it was necessary to open two additional assembly rooms to accommodate those wishing to hear the music, and even at that a number of people were unable to gain admission. At this musicale the program was given by Efreim Zimbalist, violinist; Kathryn Meisle, contralto, and Rafael Diaz, tenor, each of whom displayed their accustomed fine artistry in solos. Miss Meisle and Mr. Diaz also were heard in the Ai Nostri Monti duet from Verdi's Il Trovatore. The efficient accompanists were Emanuel Bay for Mr. Zimbalist, and Solon Alberti for Miss Meisle and Mr. Diaz.

Other artists who have appeared at these musicales this season before highly appreciative audiences are Louis Graveure, Nina Morgana, Arpad Sandor, Louise Hunter, Edouard Gendron, Vladimir de Pachmann, Ina Bourskaya, Mildred Dilling, Anna Case, Tandy MacKenzie and Richard Hale.

Artists Collaborate in Benefit Concert

On March 26, a musicale was given in the salon at Chickering Hall, for the benefit of the Medical Service Transfusion Fund of the French Hospital. The artists who so generously volunteered their services to make this benefit a success were Marion Telva, contralto, and Raymond Delaunois, soprano, both of the Metropolitan Opera Company; Dr. Robert H. McConnell, baritone; Miguel Castellanos, pianist, and Dr. Karl Riedel, who was the accompanist for the evening.

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MUSICAL COMEDY, DRAMA AND MOTION PICTURES

Spring is here, and so is the Circus. "The greatest show on earth" opened at Madison Square Garden on Saturday, and, as usual, the Garden was jammed.

The Shuberts will give their revival of the Mikado, beginning on April 11, and have promised one of the finest performances of the famous Gilbert and Sullivan opera that it is possible to have. The role of Yum Yum will be sung by Marguerite Namara; the Mikado, by William Danforth; Nanki-Poo, Tom Burke; Ko-Ko, Lupino Lane; Katisha, Sarah Edwards; Pitti-Sing, Barbara Maurel; Poo-Bah, Stanley Ford; Peep-Bo, Elsa Peterson; Pish-Tush, by Leo Hieropolis. There will be a large chorus and a large orchestra for this elaborate presentation.

The eighth concert of the season offered by the Sunday Symphonic Society, under Josiah Zuro, met with the same general interest as has been accorded this organization the entire season. The soloist was Estelle Liebling, soprano, who offered two numbers—Asia, and the Enchanted Flute. It was also the first hearing of a Hugo Riesenfeld Romantic overture.

STRAND

The feature picture at the Strand was *Deçassé*, featuring Corinne Griffith. It was interesting particularly on account of the splendid work accomplished by Miss Griffith. As far as the picture was concerned it was quite dull in spots. The overture was Dvorak's *Carnival*, with Carl Edouard directing the second performance of Monday evening of last week. The musical number which followed was *A Dish of Tay*, with Pauline Miller and Everett Clark. The background was black and the singers were seated in a garden enjoying afternoon tea. The revolving platform turned to show Mlle. Klemova and two assistants dancing a number entitled *Dresden Statuettes*, which was very clever. The Mark Strand male quartet, assisted by the Mound City Blue Blowers and their fascinating jazz, were as interesting

PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Society for the Publication of American (Chamber) Music—Manuscripts should be sent under nom de plume to William B. Tuthill, 185 Madison Ave., New York.

Berkshire Music Colony, Inc.—\$1,000 for sonata or suite for violin and piano. Only unpublished works accepted. Contest open until April 1, 1926. Submit manuscripts, containing sealed envelope with name and address inside and marked with nom de plume, to Hugo Kortschak, 1054 Lexington Avenue, New York City.

The time for submitting scores for the \$1,000 prize offered by W. A. Clark, Jr., of Los Angeles, for the best symphony or symphonic poem by an American composer has been extended to May 1. Address communications to Mrs. Caroline E. Smith, Philharmonic Orchestra, 424 Auditorium Bldg., Los Angeles, Cal.

People's Choral Union of Boston—\$100 for part song, mixed voices, with piano accompaniment. Composer must use nom de plume, placing real name in sealed envelope, before May 1, to Prof. John P. Marshall, Boston University, Boston, Mass.

Summer Master School of the Chicago Musical College—Ten free scholarships. Apply for rules and regulations of competition to Chicago Musical College, Chicago, Ill.

Tuesday Musical Club—\$500 for musical pageant, open to all American citizens. Manuscripts should be sent with motto outside and full name in sealed envelope. For further particulars address Mrs. Clara Duggan Madison, 207 Richmond Avenue, San Antonio, Texas.

Andalusia Summer School of Music scholarships—two in piano and one in voice, violin and organ, for the session June 10 to August 5. Address Mrs. T. F. Plummer, Manager, Andalusia, Alabama.

National Association of Harpists—Free scholarships. Teachers or parents of talented young harpists are requested to send all particulars to the Executive Committee of the National Association of Harpists, Inc., 315 West 79th Street, New York City.

The Churchman—\$100 for musical setting of Evelyn Atwater Cummins' poem, *The King's Highway*. Manuscripts must be sent before April 11 to 2 West 47th Street, New York City.

Saenger Summer School in Chicago—Two scholarships in voice; also for opera class (5). Apply Oscar Saenger Vocal Studios, 6 East 81st Street, New York City.

Bush Conservatory—Scholarships in piano (8), voice (8), violin (4) and public school music (1). Apply Bush Conservatory, Chicago, Ill.

Juilliard Musical Foundation—100 fellowships of \$1,000 tuition value each, in voice, piano, violin, cello and composition. Competitors must be American citizens, sixteen to thirty years. Examinations held at Foundation headquarters, 49 East 56th Street, New York City, from June 15 to June 18 and September 28 to October 3. Address foundation at above address for application blank.

as when first heard the week before. The audiences liked them immensely.

THE RIVOLI

The picture at the Rivoli, *Sackcloth and Scarlet*, featuring Alice Terry, was quite out of the ordinary and held interest from beginning to end. The picture is long; therefore the surrounding program was short. The opening number contained selections by the Rivoli orchestra with Emanuel Baer conducting; this was entitled *Overture Populaire*, and was something on the same order as Mr. Riesenfeld's well known *Classical Jazz*. The next number of importance was Willy Stahl's arrangement for three violins of Drdla's *Souvenir*, which was given a splendid reading by three violinists, Messrs. Rosenker, Price and Julbert. Then came a number by the Rivoli ensemble, entitled *In a Garden of Roses*, effectively rendered.

THE CAPITOL

Last week's program at the Capitol brought forth Carlos Valderrama, assisted by Blanca de Pinillos, Doris Niles and the ballet corps, in a cycle of Inca Indian music. Mr. Valderrama, a Peruvian, gathered the material for many of his works when he lived for one year in the mountain wilderness where the Indians retain the old Inca melodies. Of his compositions he played a prelude on the piano, Blanca de Pinillos sang *Trieste* and *Imanirta* (a hymn to the sun) and Doris Niles and the ballet did his *Worship Dance*. Much thought had been put into this presentation, the scenic settings being very restful, the lighting effects excellent and the costumes appropriate. There also was special interest in last week's program owing to the appearance of Maria Yurieva and Veselaff Svoboda, two dancers from the Petrograd and Moscow Imperial Ballets. They danced Chopin's nocturne in E flat.

The orchestra, always a big feature of the Capitol programs, played the thirteenth Hungarian rhapsody of Liszt with well defined rhythm and good shading. A realistic performance also was given to Lake's *In a Bird Store*. David Mendoza is the conductor at the Capitol and Graham Harris associate conductor.

The feature picture was *Confessions of a Queen*, adapted by Agnes Christine Johnston from Alphonse Daudet's novel, *Kings in Exile*. The cinema attractions also included some beautifully colored pictures of Arizona's Grand Canyon and a Pat Sullivan comic, *Felix Rests in Peace*.

THE RIALTO

The overture to Thomas' *Mignon* opened the Rialto program last week, delightfully played under Willy Stahl's direction. Riesenfeld's always popular *Classical Jazz* followed. The next musical number was Cook's *Swing Along*, which Theodore Webb sang artistically and with good effect. Joseph Alessi played *The Inflammatus*, from Rossini's *Stabat Mater*, as a trumpet solo, and this, too, the audience enjoyed.

The feature picture was *Contraband*, a good picture with a good cast, including Lois Wilson, Noah Beery, Raymond Hatton and Ray McKee. There were also the usual Magazine and comic features.

THE PICCADILLY

At the Piccadilly last week the feature picture was *The Bridge of Sighs*, adapted from the story by Charles K. Harris, and starring Dorothy Mackaill and Creighton Hale, and presenting, among others in the cast, Alec Francis, Ralph Lewis and Richard Tucker. This was not one of the best pictures the Piccadilly has offered by any means although the two principal parts were well acted. By far the better picture was *The Love Bug*, presenting *Our Gang Comedy*; the audience got many laughs out of this. John Hammond played two organ specialties—*March Militaire* (Schubert) and *I'll See You in My Dreams* (Feist)—and Conductor Fredric Fradkin and his orchestra contributed Dvorak's *Humoresque* and Chabrier's *Rhapsodie Espana* which were greatly enjoyed. Harold Kravitt, bass, sang pleasingly Brogi's *Visione Veneziana*.

BOSTON

(Continued from page 33)

Another popular presentation was that of the cantata, *The Birth of Venus*, by Gabriel Fauré, a mythological ode for solo voices, chorus and orchestra, with the following soloists: Marguerite Howell, Marion Herrick, George Garland and Benjamin Russell. Mr. Goodrich's arrangement for organ and orchestra of the César Franck *Chorale* in B minor was produced with Margaret Macy as organist. The program likewise included the Brahms *Song of Fate*, after Friedrich Hoelderlein, for chorus and orchestra.

POLISH ORCHESTRA HEARD

Under the leadership of Stanislaw Namyslowski, the National Polish Orchestra gave its first Boston concert, March 14, in Symphony Hall. Attired in the colorful costume of their native land they played Polish music, mainly dances and folk tunes, occasionally reinforcing their instrumental efforts with singing, whistling and yodeling. The audience was largely Polish, and it was easy to see that everybody was having a great time.

GEORGE SMITH PLEASES

George Smith, pianist, gave a recital, March 11, at Jordan Hall. In a program which comprised Schumann's *C major fantasy* and pieces by Handel, Chopin, Debussy, Heilmann, Saint-Saens and transcriptions by Rachmaninoff of numbers from Moussorgsky and Kreisler, Mr. Smith again demonstrated that he is poetic to an extraordinary degree, with a tone of beauty and a sure instinct for the melodic line. He is a tone colorist, but as yet only a painter of miniatures. But with his technic, musicianship and feeling he ought to become an interpreter of greater passion, of broader sweep. A friendly audience recalled him many times.

NEW ENGLAND MUSIC FESTIVAL ASSOCIATION

A New England Music Festival Association has been founded "for the purpose of encouraging band, orchestral and choral conclaves made up of civic, industrial and school groups from all New England," according to an announcement from that body. "The ends in view are the encouragement of men and women, young and old, to form or join bands, orchestras and choruses, and the advancement of the interest of all the people in music, in order to make possible the occurrence of great choral and instrumental festivals such as now exist in England. It is hoped that in a very

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BEGINNING SUNDAY

POLA NEGRI in "The Charmer"

RIESENFELD'S CLASSICAL JAZZ

RIVOLI CONCERT ORCHESTRA

MARK STRAND BROADWAY AT 47th STREET

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few years these festivals will be a definite, accomplished fact.

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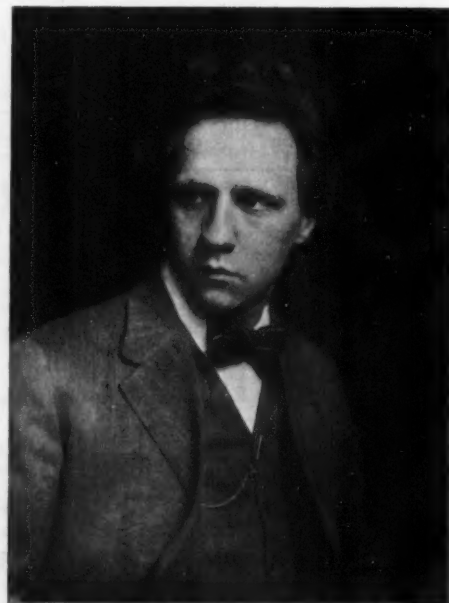
At a meeting held on March 21, Mrs. William Arms Fisher was unanimously elected president, and a nominating committee was appointed to name the other officers. Representatives from Maine, New Hampshire, Connecticut, Vermont, Rhode Island, and many from all parts of Massachusetts were present at the meeting.

The initial project of this organization will culminate in a band and orchestra conclave at the Arena during Boston's Civic Music Festival, May 3-9.

At the meeting were Robert E. Sault of Lawrence, J. Clarence Burne (Graniteville), Francis Findlay (New England Conservatory of Music), Fortunato Sordillo (Belmont), Clarence W. Arey (New Bedford), Helen N. O'Connor (Beachmont), Russell Cooke (Somerville), W. J. Titcomb (Fall River), Mr. and Mrs. Arthur B. Keene (Lynn), E. S. Pitcher (Auburn, Me.), Edith E. Sampson (Center Strafford, N. H.), and J. Bilodeau (Rochester, N. H.). J. C.

New York Symphony at Westchester Festival

The New York Symphony Orchestra, Walter Damrosch conductor, has been engaged to appear at the Westchester Country Music Festival which is to be given in White Plains May 14-16. The orchestra, under Mr. Damrosch's direction, will play on the evenings of May 14 and 16.



HUGO KORTSCHAK,

who will again hold a summer class for violinists at the Berkshire Music Colony on South Mountain, Pittsfield, Mass., starting August 10 and lasting six weeks.

WHERE THEY ARE TO BE

April 2 to April 16

ALCOCK, MERLE: Trenton, N. J., Apr. 13.	HESS, MYRA: Boston, Mass., Apr. 4.
ARDEN, CECIL: Denver, Colo., Apr. 6-8. Tampa, Fla., Apr. 12, 13.	HILGER TRIO: Brooklyn, N. Y., Apr. 16.
BACHAUS: Chicago, Ill., Apr. 5. Northampton, Mass., Apr. 8. Boston, Mass., Apr. 9.	HUTCHESON, ERNEST: Buffalo, N. Y., Apr. 14.
BANNERMAN, JOYCE: Conneaut, O., Apr. 2.	JERITZA, MARIA: Pasadena, Cal., Apr. 2.
BOCK, HELEN: Philadelphia, Pa., Apr. 16.	KEENER, SUZANNE: Boston, Mass., Apr. 3.
CHALIAPIN, FEODOR: Los Angeles, Cal., Apr. 2.	KINSEY, JACKSON: Richmond, Va., Apr. 10.
CORTOT, ALFRED: Boston, Mass., Apr. 3, 4.	LAND, HAROLD: Newark, N. J., Apr. 5.
D'ALVAREZ, MARGUERITE: Edmonton, Can., Apr. 13.	MAIER AND PATTON: Philadelphia, Pa., Apr. 2-6.
DAVIES, REUBEN: Natchitoches, Tex., Apr. 6.	MATZENAUER, MARGARET: Chicago, Ill., Apr. 3, 4.
DENISHAWN DANCERS: Stamford, Conn., Apr. 2.	MEISLE, KATHRYN: St. Petersburg, Fla., Apr. 3.
DURNO, JEANNETTE: Hartsville, S. C., Apr. 4.	MELIUS, LUELLA: Oak Park, Ill., Apr. 16.
DUX, CLAUDE: Galesburg, Ill., Apr. 7.	MENH, HERMA: Hollins, Va., Apr. 5.
ENESCO, GEORGES: Astoria, Ore., Apr. 2.	MILLER, MARIE: Sewickley, Pa., Apr. 6.
FLOZALEY QUARTET: Los Angeles, Cal., Apr. 3.	MORGAN, RHY: Durant, Okla., Apr. 14.
GANGE, FRASER: Poughkeepsie, N. Y., Apr. 11.	N. Y. STRING QUARTET: Chattanooga, Tenn., Apr. 2.
GIANNINI, DUSOLINA: Havana, Cuba, Apr. 14-16.	NORTHUP, MARGARET: Montreal, Can., Apr. 10.
GIGLI, BENIAMINO: New Haven, Conn., Apr. 5.	PECKHAM, IRENE: Brooklyn, N. Y., Apr. 16.
GRAINGER, PERCY: Urbana, Ill., Mar. 2.	PONSELLE, ROSA: Sacramento, Cal., Apr. 2.
HADLEY, HENRY: Chicago, Ill., Apr. 13.	RAYMOND, GEORGE: Garden City, N. Y., Apr. 4.
HAGAR, EMILY STOKES: Boston, Mass., Apr. 12.	REUTER, RUDOLPH: Amarillo, Tex., Apr. 15.
HAYDEN, ETHEL: Washington, Pa., Apr. 13.	ROBERTS, EMMA: Boston, Mass., Apr. 12.
HEIFETZ, JASCHA: Lowell, Mass., Apr. 2.	RODGERS, RUTH: Chambersburg, Pa., Apr. 14.
HEMPFL, FRIEDL: Onconia, N. Y., Apr. 3.	SALEZDO, CARLOS: Columbus, O., Apr. 15.
El Paso, Tex., Apr. 13.	SCHILLING, ERNEST: Chicago, Ill., Apr. 10, 11.
Phoenix, Ariz., Apr. 15.	SMITH, ETHELYNDE: Batesville, Ark., Apr. 13.
	ST. LOUIS SYMPHONY: Greenwich, Miss., Apr. 2.
	THORNTON, RENEE: Columbus, O., Apr. 15.

PSYCHOLOGY IN THE CONCERT HALL

(Continued from page 46)

style but very little. There would always be the personal equation to come into play, of course, but the violent changes of a musical revolution would no more be brought about by composers than the French and Russian Revolutions were inaugurated by kings and governors. Ragtime and jazz have come up to the composer through the public, not handed down to the public by the great composers. The concert audiences in every nation have psychologies peculiar to themselves. A foreigner visiting a concert hall in a part of the world he does not know is frequently at a loss to understand the psychology of the crowds he finds himself among. He usually concludes that the nation he is visiting is not as musical as his own, because the concert hall audiences do not react to music in the way with which he is familiar. He cannot understand the foreign psychology, which is not surprising. Napoleon himself, who knew the psychology of the French so perfectly, blundered ignominiously when dealing with the Russians and the British.

(To be continued)

George Engles' Artists for Season 1925-26

George Engles, manager of the New York Symphony Orchestra, announces the following list of artists under his management for the season of 1925-26: Frieda Hempel in straight recital and Jenny Lind concerts; Elena Gerhardt, internationally known lieder singer; Berta Morena, of the Munich Opera, who will be heard in opera, orchestral appearances, and recitals, and who will be heard on tour early in November; Adela Verne, English pianist; Nadia Boulanger, in lecture-recitals; Paul Kochanski, eminent Polish violinist, who will again be heard in recitals and orchestral appearances; Emilio De Gogorza, in song recitals; Samuel Dushkin, violinist; George Barrere, The Little Symphony and The Barrere Ensemble.

Warriner Vocal Studios to Have San Francisco Summer Course

The Warriner Vocal Studios of the Metropolitan Opera House, New York City, will close their season on May 20, and owing to the persistent demands from former pupils who attended the summer class of 1922, they will again give a summer course in San Francisco from June 25 to August 25. Marie Henrietta Warriner is an exponent of Maestro Zilliani, teacher and coach of the famous Tamagno. Mme. Warriner will be assisted at the piano by Charles William Warriner, well known vocal coach and choral conductor.

Zerffi to Repeat Lecture

William A. C. Zerffi announces that, owing to numerous requests, he will repeat the lecture given recently on Voice Production, in the Wurlitzer Auditorium, 120 West 42nd Street, New York, on April 13 at 8:30 p. m. This lecture, besides being a review of existing vocal conditions, will deal with the physiology of the vocal instrument, breathing, resonance, head and chest tones, as well as many other subjects of importance to singers. There will be no admission charged and all interested are invited.

Leginska Plays to Largest Tampa Audience

The following telegram was received by Haensel & Jones Leginska's managers, after the artist played recently in Tampa, Fla.: "Leginska was more magnificent than ever in her concert here Thursday night. Largest audience that has ever greeted a pianist in Tampa gave her wonderful ovation. Words cannot express the enthusiasm of our musical public over her personality and playing. The biggest success of any concert here in several years. (Signed) Gray Perry, local manager."

Frederic Warren Pupil Wins Medal

Rhea Leddy, mezzo-soprano, an artist-pupil of Frederic Warren, won the bronze medal at the Manhattan District competition of the New York Music Week Association.

Macmillen to Play in Marietta

One of the latest engagements for next season closed for Francis Macmillen will be a recital in Marietta, Ohio, the violinist's birthplace.

Cecilia Guider in New York Recital

After two years' absence from New York, Cecilia Guider, soprano, will give a concert at Town Hall on April 13, at 8:30 p. m.

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NEW YORK CONCERT ANNOUNCEMENTS

THURSDAY, APRIL 2

New York Symphony Orchestra, afternoon.....Carnegie Hall
Philharmonic Orchestra, evening.....Carnegie Hall
Helen Fogel, piano recital, evening.....Aeolian Hall
Columbia University Glee Club, evening.....Town Hall

FRIDAY, APRIL 3

Philharmonic Orchestra, afternoon.....Carnegie Hall
New York Symphony Orchestra, evening.....Carnegie Hall
Eishuco Trio and Festival Quartet of South Mountain, evening, Aeolian Hall

SATURDAY, APRIL 4

Symphony Concert for Young People, afternoon.....Carnegie Hall
Pietro Yon, Organ Recital, afternoon.....Aeolian Hall
Helvetia Männerchor, evening.....Aeolian Hall
Chalf School of Dancing, afternoon.....Town Hall
Florence Stern, violin recital, evening.....Town Hall

SUNDAY, APRIL 5

Jascha Heifetz, violin recital, afternoon.....Carnegie Hall
John McCormack, song recital, evening.....Carnegie Hall
New York Symphony Orchestra, afternoon.....Aeolian Hall
Sander Furedi, violin recital, evening.....Aeolian Hall
Society of the Friends of Music, afternoon.....Town Hall
Philharmonic Orchestra, afternoon.....Metropolitan Opera House

MONDAY, APRIL 6

Maxim Karolik, song recital, evening.....Aeolian Hall
Holland Vocal Trio, afternoon.....Town Hall

TUESDAY, APRIL 7

Albertina Rasch, dance recital, evening.....Carnegie Hall
Richard Byk, piano recital, evening.....Aeolian Hall
Lucie Stern, piano recital, evening.....Town Hall

WEDNESDAY, APRIL 8

Oratorio Society of New York, evening.....Carnegie Hall
Burnedene Mason, song recital, evening.....Aeolian Hall
Williams College Choir, evening.....Town Hall

THURSDAY, APRIL 9

Boston Symphony Orchestra, evening.....Carnegie Hall

FRIDAY, APRIL 10

Max Rosen, violin recital, evening.....Carnegie Hall
Theodore Takaroff, violin recital, evening.....Aeolian Hall

SATURDAY, APRIL 11

Boston Symphony Orchestra, afternoon.....Carnegie Hall
Philharmonic Orchestra, evening.....Carnegie Hall
Bachaus, piano recital, afternoon.....Aeolian Hall
Guimard Novas, piano recital, afternoon.....Town Hall
Ann Ree Weiner, song recital, evening.....Town Hall
Philharmonic Orchestra and Schola Cantorum, evening, Metropolitan Opera House

SUNDAY, APRIL 12

Harry Farberman, violin recital, afternoon.....Aeolian Hall
Society of the Friends of Music, afternoon.....Town Hall

MONDAY, APRIL 13

De Pachmann, piano recital, evening.....Carnegie Hall
Beethoven Association, evening.....Aeolian Hall
Cecilia Guider, song recital, evening.....Town Hall

TUESDAY, APRIL 14

Philadelphia Orchestra, evening.....Carnegie Hall
Washington Heights Musical Club, evening.....Aeolian Hall

WEDNESDAY, APRIL 15

Banks Glee Club, evening.....Carnegie Hall
Ruth Dale, costume recital, evening.....Aeolian Hall
Elman Chamber Music Concert, evening.....Town Hall

Estelle Lieblich Pupil for Roxy's Gang

Charles Schenck, baritone, has just been engaged by Roxy, of the Capitol Theater, to become a member of his ensemble known all over the country as "Roxy's Gang."



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I SEE THAT—

Adolf Weissmann, critic of the *Vossische Zeitung*, Berlin, will deliver lectures in America next season. Antonio Scotti dined some of his musical friends last Saturday evening. Mengelberg and Furtwängler will be the conductors of the Philharmonic Orchestra next season, with Toscanini as guest conductor. McCormack will give his final New York recital of the season at Carnegie Hall on April 5. Palestrina's 400th anniversary will be celebrated by the Palestrina Choir on April 19. Joseph Schwarz is now under the exclusive management of Charles L. Wagner. William A. C. Zeffi will lecture at the Wurlitzer Auditorium, April 13, on Voice Production. An unusually large audience heard Leginska play in Tampa, Fla. The Flonzaley Quartet is now on the Pacific Coast for its seventh transcontinental tour.

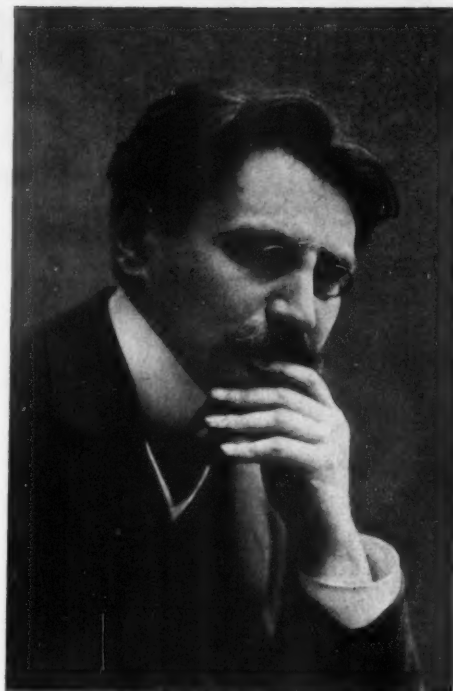
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Dai Buell has completed her interesting series of recitals at Chickering Hall, New York. Helen Stanley has been engaged for four appearances at the San Francisco Music Festival. Maria Carreras will have master classes this summer in St. Louis and at the Cincinnati Conservatory. Pupils of the New York School of Music and Arts gave concerts simultaneously in two halls on March 19. Florence Austral will make her American debut at the Cincinnati Festival. Richard Strauss has written a concerto for piano and orchestra for the one-armed pianist, Paul Wittgenstein. Simon Bucharoff has returned to Europe to complete his new opera *Der Golem*. Twelve pupils of Claude Warford took part in a WOR radio program. The late Alfred Corning Clark was Josef Hofmann's benefactor. The Hubbard Studios in Boston have prepared numerous singers for the concert and operatic stage. Franz Schalk, director of the Staatsoper, is ill. H. T. Parker, in the Boston Transcript, paid a noteworthy tribute to Harold Morris. Florence Otis sang songs by Charles W. Cadman to the composer's accompaniments at the meeting of the Grand Opera Society of New York. On page 46 Clarence Lucas discusses psychology in the concert hall. Frantz Proschowsky has been reengaged for the MacPhail School summer classes in Minneapolis. A splendid array of teachers has been secured for the Bush Conservatory (Chicago), summer session. Edward Johnson and Ellmer Zoller will tour the Orient in concert. The price of tickets has been reduced for the Wolfsohn series of concerts in New York. Frieda Klink has been engaged to sing first contralto roles at the Magdeburg Opera. The final program for this season of the Josef Adler Musicales was given on March 24. The Orchestral Society of Rome, N. Y., recently made its debut under the direction of Franklin B. Cowell. Charles Pierson has been appointed manager of the Cincinnati Orchestra. Auer, Sametini and Fischel will head the violin department at the Chicago Musical College this summer. On page 14 Sergei Klibansky offers suggestions and advice to students of singing. Chicago is to hear a performance of *Carmen* sung in English. The summer session of the Eastman School of Music will extend from June 22 to July 25. Edward Siedle, technical director of the Metropolitan for thirty-four years, passed away on March 30. The Chicago Civic Opera Company has announced its repertory for next season. A new operatic syndicate has been formed in London which will produce opera at Covent Garden. Vienna's managerial trust has been split. Armand Tokatyan sang *Rodolfo* in *Bohème* last Monday evening at the Metropolitan for the first time anywhere. Respighi has been appointed director of the Summer Master School for Americans at Tivoli, Italy.



DR. ADOLF WEISSMANN,
critic of the *Vossische Zeitung*, Berlin, and a leading German writer on music, who will visit this country to deliver lectures next season. (See editorial.)

McCormack's Final New York Recital

There is so much of a demand to hear John McCormack in New York once more before the season closes that a rearrangement of his itinerary has been made to permit of a special recital at Carnegie Hall next Sunday evening, April 5. His program will include *Oh, Cease Thy Singing* (Rachmaninoff), *Cloths of Heaven* (Dunhill), *Christ Went Up Into the Hills* (Hageman), *Only You* (Schneider), *May Day Carol* (Deems Taylor), *I Look Into Your Garden* (Haydn Wood), and, by popular request, *Kathleen Ma-vourneen* and *The Auld Plaid Shawl* (Haynes).

Ohio M. T. A. and F. M. C. Convention

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lyric dancer,
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Hay Colegrove photo

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